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JOURNAL OF EDUCATION

APRIL, 1954 VOLUME 136 NUMBER 7

AMERICA'S OLDEST MAGAZINE FOR EDUCATORS

THE cover picture presents a group of interesting little people feeding a big, fluffy bunny. It is certainly a discussion-stimulating situation and one can imagine the babel of high-pitched voices that arose when this friendly bunny was brought in. Unfortunately some of the participants had to be screened out to make the picture fit the cover space so the entire picture is reproduced here so you can see and appreciate the whole group. The picture was supplied through the courtesy of Miss Dorothea Fry and the Audio-Visual Service of the Pasadena (California) City Schools.

JOURNAL of EDUCATION

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LET'S VISIT THE MUSEUM

Adelaide M. Budde

It was a shiny day in May. The grass smelled sweet and warm. Under foot green moss made a soft dark carpet over a broken granite-slabbed floor. In a sheltered nook lolled a huge faun. He was asleep, but a fretful frown betokened restless dreams. Had some saucy nymph proved reluctant? Or was he merely shrugging off a fly?

The faun had been sleeping two thousand years or so. Not here. "Here" was the brick and mortar skeleton of one of the world's great museums which the vultures of war had picked to "zero at the bone." Now it was a place of dreamful pause, a haunt at once terrible and beautiful, a museum in the ultimate sense, as the ancients conceived it. Sudden, inexplicable shyness dappled the vista of far-reaching centuries through which the faun had never quite stirred from his marble sleep; a sense of trespass completed the illusion. I left, bemused, but with a foreward knowledge of the realization that a museum is not a thing to see; it is an environment which offers the opportunity to become.

Change in Museum Policies

Alert museum administrators are well aware that a museum's function is dynamic. In matters of display, this is evidenced by growing emphasis on the proposition that immediacy of experience is quite as significant as any didactically oriented notion of chronological sequence. Consequently, you may find pots and pans from today's kitchens ranged alongside sherds, bowls and spits from kitchen-middens of centuries ago. Comparison is suggested, continuity noted, if not in the form of the articles, in the purpose they were intended to serve. Life obtrudes, the sense of Someone, a human brother living long before our time, who thirsted and hungered and feared, as we have never done, but whose borning, procreating and dying is identical with ours. In the realm of beauty there is an even closer bond. A beautiful creation is a loving creation, and though we may not appreciate the beauty of it wholly, we can understand and respond to the love with which it was created and the desire, sometimes reassuringly foolish, which it was intended to satisfy. Best of all, the old "hands off" attitude has been re-examined and young visitors may be encouraged to handle certain objects so that they can learn to enjoy the feel of form and texture. What schoolbook view of the Acropolis at Athens can compare with the fascinatingly bumpy silver coins that were struck at the mint of Athens to pay the builders, who nicknamed them "owls" for the same reason that we speak of buffalo nickels? And nothing makes a noble Roman one of us more convincingly than a contemporary portrait of a Roman Republican whose crows' feet and warts make him look so much "like Uncle Hugh."

Does Egypt seem remote? Not to the child who has pressed his nose up against the low-placed glass case behind which tiny Egyptian dolls are busily baking bread or weaving cloth or sailing the ship that symbolically conveys the Egyptian to the World of the Dead. Even the Tower of Babel can become a noisy building-project in the mind of a child who can see a good model of it, and feast his eyes on the colorful glazed bricks over whose surfaces the lion of Ishtar, the Bull of Anu, and the curious-looking creature called a Mush-ush-shu pick their sedate ways.

Interest in Children's Needs

In recent years, many museums have built up their collections with attention to school needs. Thus, stress has been laid on pre-Columbian art and artifacts, from Central America in particular, on American Indian and Eskimo art, and on Americana, largely regarded, until recently, as of chiefly antiquarian interest, but now sought out for the Doric simplicity of it to which we have only lately learned to grant the proper measure of respect. Of course, your students know that Paul Revere was a silversmith. But have they seen the clean-lined products of his workshop? Have you? Nor need you confine yourself to an art museum. In your area there may be an old forge, an old paper mill, a mining museum, examples of local architecture worth group study. And, of course, there are the science museums, so heavily patronized by school-age children in some cities that their

Formerly a museum lecturer at the Museum of Art, Rhode Island School of Design in Providence, R. I., Miss Budde claims an "undying love" for museums. Following her Bryn Mawr days, she was associated with a Berlin museum where she gave gallery talks to English-speaking visitors.

displays are especially designed to appeal to the "Think and Do" set, which may include the more adventurous among adults, too. In science museums, the "Do" part is accompanied by the most delightful apprehension. Petting snakes *can* be fun. So are microscopes, especially when you can peek at the wiggly things on which they "happen" to be focused.

Scheduled Museum Visits

Visits to the Museum are a regular feature of the term schedule in many cities where facilities warrant, and transportation can be arranged. Staffs trained in the principles of visual education will, on request, even set up exhibitions for you and lecture expertly on them. The larger museums are prepared to send such special units to your school, and a staff member, too, to be your guest. If distance makes this impracticable, the material will be shipped and a write-up of the material on which you may base your own talk, if you wish, will be included with it. Many museums also have excellent slide collections from which you may select pictures, or you may send for a packaged lecture. Indeed, there is practically no limit, except a museum's own resources, to what museums, many of them privately endowed institutions, are prepared to undertake, to help you. For, as the Director of Education in the Museum of Science in Boston told me, "In helping the teacher, we are reaching a wider public, and creating future interest, on a scale greater than any on which we alone could ever hope to operate." The Director of Education in the Museum of Fine Arts in Boston lamented the necessity of limiting activity to New England and New York during the school year. In nearby Providence, the Museum of Art of the Rhode Island School of Design, provides an excellent example of the creative role an art museum located in an industrial city may play. Attendance figures, in these and many other similar institutions, reach staggering totals. Museums do not underestimate the culture-potential of a child. Nor should you. It is a big thing to open a door to enchantment. You know that already. But have you tried this door?

WHAT ABOUT GRAMMAR?

Robert C. Pooley
Professor of English University of Wisconsin

Probably the most controversial matter today in the curriculum of the elementary school and the junior high school is the subject of grammar. First, there is little agreement as to what to include in the term grammar. Second, no one is sure where exactly to begin teaching grammar, the textbooks themselves presenting wide differences of grade placement of specific items. Third, what grammar to teach, how much to present in one year, and by what methods best to teach it, are subjects of the widest differences of opinion and practice from one school system to another. It is literally true that two children of similar ability and background can go through two different schools, one receiving no instruction in grammar whatever, the other drilled in terms and definitions to the point of complete memorization. Which child is the better equipped to meet the needs of language communication in life? Granting that some grammar is useful, at what point in the scheme of education is it most efficiently taught, with the highest degree of practical returns?

To attempt to answer these questions we must first be sure that we agree upon what we are talking about. The word "grammar" is commonly used in a loose way to mean all the aspects of language teaching: punctuation, capital letters, abbreviations, and many other elements of the mechanics of writing. It is wisest to discard the loose use of the term and confine our meaning of grammar to the structure of English in use. The simplest definition of English grammar is that grammar is a description of the way we speak and write English. Grammar is concerned primarily with two things: the forms of words which change form to express meaning, and the order in which words are arranged to express meaning. It is the nature of English to lose gradually the number of words which change form to express meaning, and to lay increasing stress upon the arrangement of words.

The system of grammar which is in common use is very old, and was in its earlier days very strongly influenced by Latin grammar. For these reasons it is far from being an ideal system to describe accurately how our language works today. Yet like our antiquated system of weights and measures we are accustomed to it, and will probably be slow to change. Nevertheless, the research work done by Professor Fries[1] and others indicates that we are on the threshold of a revolution in grammar which may someday considerably alter the method by which we describe the workings of English. But for the present, and in the schools especially, the old system prevails and will probably continue to do so for some time.

Yet despite the continuance of the traditional scheme of grammar there are earnest efforts at all levels to discover the most productive uses of grammar in teaching the English language, and the development of improved methods to make grammar an effective tool of the language arts.

Dr. Robert C. Pooley, professor of English at the University of Wisconsin, has authored several articles on teaching of English, and a book TEACHING ENGLISH USAGE. In addition he is a member of the Commission on the English Curriculum of the National Council of Teachers of English.

Throughout the nation the leaders among teachers of English are urging a shift in point of view toward grammar from what may be called the "subject" position to what may be called the "tool" position. Neither term is exactly accurate, but is as close as I can come to a descriptive comparison between them. The subject position is essentially this: grammar, the study of the organization of English is a subject to be learned by all students because it is worthwhile in itself, it is a traditional part of the instruction of youth, and it is the means to secure the desirable ends of correct and fluent speech, correct usage in composition, and generally improved use of the English language. Therefore, grammar must be taught early in the educational scheme, it must be given a great deal of time, and it must be frequently reviewed. Knowledge of grammar in this view is the basic element in good English teaching. Most textbooks and many courses of study are constructed from this point of view. It is probable that the majority of English teachers today are basing their language arts work on this view of grammar.

The tool position considers grammar in a very different light. Grammar is the organization of knowledge about English, it is true, but this organization is useful only in the context of the actual use of the language in writing and speaking. Grammar as such has no intrinsic value, at least for children; it is of almost no value in teaching habits of correct use in speech and writing, and it only gradually assumes value as the student matures to the point where he can make use of generalized experience to apply to particular situations. Those who advocate teaching grammar from the tool position emphasize principles such as these:

1. Postpone grammar instruction to the point where it can really become useful to the student. Too much grammar is commonly taught too early.

2. Teach a few concepts at a time, slowly and thoroughly.

3. Emphasize those elements of grammar which lead to improved sentence structure; namely, effective use and placement of modifiers; use of phrasal modifiers and apposition; the use of subordination to create a more condensed style.

4. Teach correctness in specific situations, and use grammar as the explanation of, rather than the means toward, greater correctness.

Some of the most recent courses of study present a development of grammar according to the foregoing principles, but as yet there are no textbooks founded upon the "tool" attitude toward grammar.

Grammar in Grades 1 through 6

Not so many years ago instruction in formal grammar began in the third or fourth year of school and was diligently pursued through the remaining grades of what was then called "the grammar school." Today instruction in the organization of the English sentence may yet begin as early as the fourth grade, but tends more and more to be deferred to sixth or even seventh grade. There are two sound reasons for this shift in grade placement, which should not in any sense be considered a slackening of standards. The first reason is that teaching grammatical terminology and organization to young children is a wasteful procedure. They may memorize the terms, but the materal has almost no functional use for them and is therefore rapidly forgotten. The second reason is that the highly integrated pattern of modern elementary education provides so many practical uses for English in speech and writing that children advance rapidly in these skills, actually gaining greater progress without grammar than with it because the time freed from formal grammar can be used constructively in writing.

The important trend that we can note, therefore, is the postponement in the curriculum of the study of the structure of English to approximately the seventh grade. This means that in the elementary school the child learns and practices the forms and conventions of spoken and written English, and he applies these to many practical uses of speech and writing. Fairly early he may learn and use the term "sentence." But he learns no definitions and makes no analysis of the English sentence through the sixth year of school. The ability of children so taught to use English fluently and correctly can be observed by visitors to those schools in which the use of English has replaced formal study of grammar. Thirty years ago an investigator made a study of the results of grammar teaching in the elementary schools and presented his conclusions in *School and Society*. He said, "We may therefore be justified in the conclusion that time spent upon formal grammar in the elementary school is wasted as far as the majority of students is concerned." It has taken a long time for this observation to be received, but progressive teachers the country over are coming more and more now to agree with this conclusion.

Grammar in the Junior High School Years

While there is no magic in the number seven, the organization of our public system of education is such that most children experience a change of form and pace in their education at the seventh grade, and are therefore mentally alerted to new types of study. The average child has reached a point of maturity at which some analysis of the structure of English may be profitably undertaken. The mistake commonly made, and perpetuated by the textbooks, is that the pupil in the seventh grade is ready for a total analysis of the grammar of English. Because of this tendency to teach too much grammar too fast, pupils build up that resistance and resentment which characterize their attitude toward grammar throughout high school. To avoid such attitudes, and to make grammar a profitable part of the learning experience in the junior high school, teachers who share the tool attitude toward grammar develop programs which teach a few principles slowly and thoroughly. I quote from the curriculum of a university high school:

7th grade. Fundamentals taught stress sentence sense: the recognition of completeness of simple sentences, the noun and verb, the concept of subject and predicate.

8th grade. Continued work is done with subject and predicate. The following parts of speech are studied: pronoun, adjective, adverb, and prepositional phrase.

9th grade. This level adds simple kinds of subordination, adverb clauses and some kinds of adjective clauses; it adds the uses of noun and pronoun as subject, direct object, and object of preposition.

(Note that work with sentence sense runs through grades 7-12, at gradually increasing levels of maturity, and that it is used to promote growth in the ability to handle sentence patterns in student writing. Grammar study is therefore cumulative, with old concepts reinforced and new ones added gradually as the students mature.)[2]

Reports of similarly planned cumulative programs of grammar come in from many parts of the country.[3]

The Heavy Hand of High Schools

Many experienced teachers in the middle and upper elementary grades have long been aware of the truth of

the principles cited above, and have desired to follow them in their teaching. But in one way or another the pressure of the high school has frequently forced them to include far more grammar in the programs of grades 6, 7, and 8 than could be effectively taught or usefully learned by the students. The consequence has been to develop attitudes of resentment and resistance in students, to spend valuable time upon rules and definitions when children should be using English, and even then have the high school teachers complain that the children from the elementary schools are not taught grammar. It is fair to add that college teachers make similar complaints concerning the high school teachers.

A half century ago, when a select few students went on to high school where they all began the study of Latin, there may have been some excuse for attempting to cover the entire range of English grammar by the end of the eighth grade. But if there were such an excuse then, it no longer applies today. The group of children going on to high school is entirely different in ability level, very few will study Latin, and even those who do begin a foreign language are no longer instructed by the method of grammatical rule. It is therefore an outworn tradition for any high school to demand that students cover the elements of grammar prior to the ninth grade. On the contrary, all the present evidence points to the importance of grades 9 through 11 or 12 as the optimum time for teaching grammar constructively through the improvement of sentence structure.

Declaration of Independence

In the light of all available evidence, therefore, it seems reasonable for the elementary school to determine that program of grammar instruction which is best suited to the students, and combines a maximum of practice in the use of English for communication with a minimum of formalized rules and rote learning. That some grammar can be effectively taught in the upper elementary grades seems beyond question. To try to teach all the principles of grammar in these grades is absurd. For the progressive elementary school there would appear to be two basic activities in connection with the question "What About Grammar?" The first is to determine by sound educational planning the amount and kind of grammar to be effectively taught through grade eight. The second is to seek every opportunity to meet with teachers in the high schools, to discuss with them the problem of grammar, and to arrive at a common agreement as to the responsibility of each level. With such an agreement the elementary teacher can lay a foundation of grammar with confidence, and the high school teacher may find that he has students who know *some* grammar. A sound knowledge of less is a surer foundation than confusion over much.

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[1]C. C. Fries, *The Structure of English*, New York, Harcourt Brace and Co., 1952.

[2]Unpublished mimeographed statement, Wisconsin High School, Madison, Wisconsin, October 8, 1953.

[3]See Robert C. Pooley, *Forever Grammar*, Bulletin of National Association of Secondary School Principals, No. 138, February, 1946, pp. 45-49.

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CHILDREN SING AROUND THE WORLD

Helen B. Kilduff
Supervisor of Music New Britain, Connecticut

Music has played a vital part in the lives of people since the dawn of recorded history. From the plaintive and crude pipes and tom-toms of primitive tribes to the great symphonies of Beethoven, Brahms, and Dvorak, music has served as the medium for creative and emotional expression. It is the universal language of mankind and knows no race, creed or color. It has expressed the feelings, the hopes, the fears and moods of all ages. Through music we are brought into closer fellowship with one another and are better prepared to understand the culture of other lands and of past ages.

"True," you may perhaps say, "but how can I, a classroom teacher, make use of this universal language to further a feeling of tolerance, sympathy, understanding, and friendly interest in peoples in other parts of the world?"

The American Junior Red Cross has opened one avenue to us through its International School Music Project. Recordings of music as sung and played by the children in American schools are sent to the youth of other lands through the American Junior Red Cross Organization. The money for the project comes from the National Children's Fund of the American Junior Red Cross.

Who May Participate

Music groups in any elementary or secondary school enrolled in the American Junior Red Cross may take part provided that:

1. Approval is obtained from the area director of the Junior Red Cross.
2. Participation is cooperatively planned by the local Junior Red Cross chairman, the administrators of the schools, and the music supervisor.
3. Acceptable facilities are available to insure high quality of recordings.

When To Start

Planning should begin early in the school year. Students should work cooperatively with their teachers in the planning in order to realize more fully their responsibilities in building good international relations.

How To Begin

1. Enroll your school in the Junior Red Cross.
2. Secure permission to take part in the music project from the Junior Red Cross chairman in your community.
3. If participation is agreed upon, fill out Forms 4788 from area headquarters. These forms will require the following information: Your city, the name of your school, the particular grade, chorus or orchestra wishing to make the records, the titles, composers and publishers of the selections to be used. Copyright clearances will be handled from National headquarters. Send this form to your Red Cross chairman and await approval.

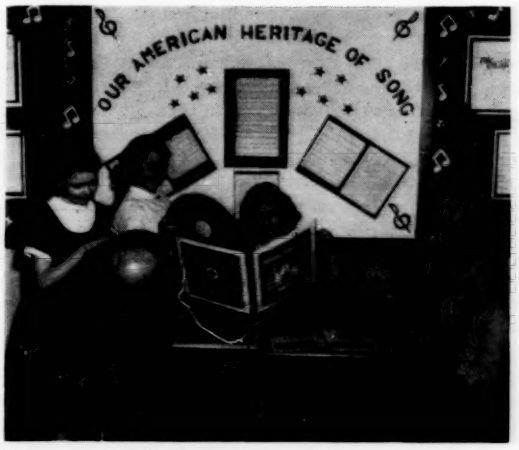
Elementary school string ensemble makes a tape recording for Junior Red Cross International Music Project.

How To Select the Music

In choosing the music for the recordings, it is well to keep in mind the following points:

The children in Europe who will receive these albums of records will enjoy hearing typical American songs in pleasing two-, three- or four-part harmony accompanied by such formal instruments as piano or orchestral instruments or by such informal instruments as auto-harps, rhythm or fretted instruments. Other school organizations which make good recording material are: a) the school orchestra; b) the school band c) the string quartette or ensemble.

Each selection should be preceded by a brief spoken introduction by a youthful member of the recording group. These spoken words should take no longer than forty-five seconds and should express the goodwill of our American children to the children in other lands.



Lincoln School girls (New Britain, Conn.) prepare an album of records for overseas shipment; boys examine album received from Swiss children.

Other Suggestions

These recordings are more meaningful if they are accompanied by typewritten sheets which contain the words spoken in the introduction and the words of all songs used.

A photograph of the recording group also helps to personalize the children to the recipients.

The records are made on twelve-inch platters. For best results invite your local radio station to make the records for you. The expense is borne by the Junior Red Cross.

New Britain, Connecticut, schools have been participating in this project since its inception. It has developed in the boys and girls a feeling of real friendship and understanding for the people in other countries. We have received thirty beautifully written letters and picture albums from the children in Europe thanking us for our gift. This is a sample letter:

Sonvilier, Switzerland

Dear Friends

We gratefully received your album of records and in order to thank you for your kindness each of us in class is writing you a little thank-you note.

The moment we opened the package one of the girls went home to get her phonograph, for we do not have one in our school. We listened to the record with great pleasure for we love to hear the singing of those little American children. How well you sing!

We live in a little village of Sonvilier in western Switzerland which is about 30 kilometers from the French border. We hope to correspond with you and wish to hear all about your country which interests us very much.

Would you like to receive an album that we would make ourselves with photographs of our country?

While waiting to receive an answer to our letters, we send you our best wishes and cordial greetings.

Hans Niederhauser

Values of the Project

1. Classes which participated in the recording project were stimulated and challenged to bring to a high degree of performing skill the music which was to be recorded.

2. Real musical discrimination and a knowledge of program building was developed through pupil-teacher planning.

3. The translation of the thank-you letters made an interesting project for the French Department of our high school.

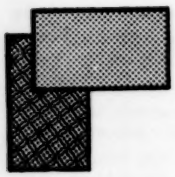
4. The children's knowledge of the countries of their new European friends was greatly increased.

5. It served as a concrete way of interpreting to the youth of other lands our own cultural heritage and our friendly interest in other peoples.

In addition to being Elementary Music Supervisor in the New Britain, Conn., schools Mrs. Kilduff is Staff Writer for KEYBOARD JUNIOR. For relaxation she enjoys playing golf, and collecting antiques.

TV RESEARCH FINDINGS

Professor Paul Witty of Northeastern has made his fourth annual study of television which included 3,000 elementary and high school pupils in the Chicago area, their parents, and their teachers. "This study shows clearly that the prediction holding that the amount of televiewing would drop sharply after the novelty of sets had worn off has not been fulfilled," Professor Witty said. He further reported that the amount of televiewing is not related closely to intelligence or scholarship. However, excessive viewing of television seemed to be associated with somewhat lower academic attainment. Nine out of ten of the pupils studied had television sets at home in 1953, whereas only 62 per cent of the teachers owned or had access to television. (*Educational Television Newsletter*, September 1953)



TEACHING CREATIVE READING

Constance M. McCullough

Creative reading is that type of reading in which the reader acts upon material intellectually and emotionally and thereby derives from the experience more than the author may have originally intended. The author has set down certain pertinent facts, in a sequence dictated by the nature of his topic or by his purpose, in the interests of a major idea he wishes to express. The facts, the sequence or organization, and the main idea are there for all to see, and, with little effort, to grasp. In reading creatively, the reader subjects these simple ingredients to the action of his whole being—his intelligence, his experience, his attitudes, his feelings, his beliefs. The result is something more or less personal, difficult to predict accurately. It is easy to predict the right answer to, "What was the color of Little Red Riding Hood's hood?" It is impossible to predict all the sensible responses of different readers to the question, "What did you think of this character?"

Creative reading means added effort—comprehending AND evaluating, comprehending AND seeing relationships, comprehending AND sensing the feelings behind the facts, etc. Then, we might ask, why bother with it? It is hard enough to persuade some children to read at all. Why ask them to go through the extra coil of creative intellectual activity?

The answer lies in the difference between the slaves and the free, and between those who will become slaves and those who will remain free. If in the schools of America we cultivate an accepting, unquestioning attitude toward reading materials, we are adding sheep to the fold of the potential dictator. If we are going to believe all we read, it is better not to be taught to read. Already the public lecture hall, the movies, the radio, and television are mass media of communication which demand study in the classroom if techniques of molding public opinion and public taste are to be met with methods of unmasking those same techniques. We are living in an age to treasure the recalcitrant who blurts, "Well, that's what the book says but I don't believe it."

What kind of questions can the teacher ask to cause the reader to read creatively? Dr. Arthur Gates once said that, in order to keep all types of reading comprehension fresh, the teacher should try to have as many as possible of the types represented in the lessons devoted to a single story. Thus, repeatedly, story after story, the reader would be practiced in the various skills or patterns of thought required for the different types of comprehension. If we are responsible, and we are, with what kinds of questions must we be concerned?

Dr. McCullough is presently Associate Professor of Education at San Francisco State College. She has written extensively on improvement of reading, essentials of English texts, etc. A love of gardening is her creative outlet.

Main Idea

When we ask, "What would be another good name for this story?" or say, "Read to decide why the author called it—," we are requiring the child to read for the main idea. This becomes a creative type of reading when the author does not express the main idea in so many words. For instance, suppose the story is called, "The Coward," yet in no place in the story does the author use the term, "coward." It is then the task of the reader to determine who the coward is, and to measure each character in the story against the reader's own experience yardstick of cowardice. It might well be that one individual was called a coward by the other characters but that they were actually proved wrong by the heroism of the individual in the events of the story. Or perhaps he was secretly a coward but never revealed as such to the other characters, only to the reader by the author.

It isn't too much of a problem to figure out the main idea of a paragraph built upon a question:

> What was this animal? His mother was a goat.
> His father was a goat.
> It takes some living to figure this one out:
> "That's funny. All I said was there wasn't room for him to go with the rest of us, and he's been crying his head off ever since."

One has to have seen or felt rejection to know that the main purpose of the author here is to express feeling. He is using a character's remark to do it. The situation is an emotional one which the character who is speaking fails to appreciate. The fact that he fails to appreciate it is part of the emotional situation. Sometimes children will pass over the surface of such a paragraph unless we say, "Why do you think he was crying? How does the speaker feel? What does the speaker think?"

Thus we see that attention to the main idea of a story, of a paragraph, or even of a sentence can lead us to more than superficial reading. It is the teacher's job to see to it that important meanings are not lost by superficial reading. The teacher's question is the pick that prods all the nut meats out from the labyrinthian shell.

Facts Or Details

In our selection of questions about the facts or details of the story, our primary concern is the pertinence of those facts to important aspects of the story. Of course, in a well-written story, practically every detail has a very

good reason for being there. But it is a matter of relativity. If one of the outstanding characteristics of the story is the effectiveness of the author's description of a situation, we should probe for the elements which make it so. Take, for instance, the following description of an island which was the home of "Flipper," a sea lion:

> "There were big brown rocks all about, some high as a house, some low and washed by waves. There were short stretches of white sand, broken in places by gray-green beach grass that moved in very breeze."

If we want to spoil the story for the children, we shall be flat-footed about it: What color were the rocks? How big were they? What washed them? What was white? What moved in the breeze? There is something more creative about the process demanded in such questions as: If you had been Flipper, what would you have seen as you looked about your island home? How shall we show the island in our mural? What sounds do you suppose Flipper could hear at night? To be able to select facts pertinent to a certain purpose (such as making a mural) is a study skill which requires more of the reader than indiscriminate recall.

Sometimes we can obtain the facts by asking for a main impression or reaction: Close your eyes and listen to this description; then tell how it makes you feel. Reactions like "small," "peaceful," "lazy," are then met with "why," and the pupils bring out the facts of the description which made them feel that way. Or, again, some children might be able to reply to this question of main impression: What one word can you think of to describe this place? Words like "dramatic," "beautiful," then have to be defended: "Well, I thought it was beautiful because—" and the facts of the situation are reiterated.

Sometimes figures of speech fill out the reader's knowledge of a situation, as in children's conversation about a tractor.

> Tom said, "It makes a noise like the fire engine."
> "It is as big as the sprinkler on our street," said Pat.

Here the comparison of the tractor with the fire engine and the sprinkler was for the author's purpose of suggesting sound and size, but the incidental intelligence is that these children live in a place where sprinklers and fire engines are seen. Plain questions like, "How did the tractor sound to Tom, how did it look to Pat?" bring out the similes; but a less direct, more demanding type of question might be, "What kinds of machines were Tom and Pat used to seeing on their street?"

This may seem an unimportant type of detail, but it becomes of increasing importance in later reading. When the children are reading about children in other lands, similes often suggest facts about the strange country which make it less strange. Thus, similes may help to fill out a picture of India, as in this paragraph:

> "Then came the elephant, like a black mountain, toward him. Totaram felt the size of a rabbit, and then he felt the size of a mouse. Then he thought, 'If it comes much nearer, I shall be as nothing at all!'"

The readers now know that there are mountains, rabbits, and mice in India. It should be admitted that this is considerably more than some of them knew about India before reading this story; and these are only a few of the ideas that the author conveys in this way.

When the political propagandist uses this technique, he says some such thing as this: "He was as bigoted as a capitalist." The "capitalist" seems to be thrown into the story just to aid the description, but it may be deliberately planted there to influence the reader's thinking. Probably these bits of propaganda or expressions of author opinion thrown into the story are the more effective because we are usually not on our guard for them. We need to teach children to recognize them for what they are: assumptions or, not proven facts. "Find the places in the story in which you feel the author reveals some of his opinions."

Much more could be said about questions of fact, but the principle of selection is the same: What is the importance of this fact to the story? Does it clarify the situation, the plot, the characters, the author's point of view or purpose, the reader's understanding of the world around him?

Sequence or Organization

Sequence is a fairly simple matter at the level of:

> "Come here, Kitty.
> "Come and get your milk.
> "See Kitty, Judy.
> "See Kitty get the milk."

Act I. Kitty comes. Act II. Kitty gets the milk. When we ask the children what happened first, what happened next, or when we ask them to act out the parts, we require them to think of these simple acts *in order*.

Even at this level, however, we are demanding more when we ask, "Will the people in Act II be the same as the people in Act I?" For here they must think of what happened first, think who was involved, think what happened next, think who was involved, and see whether there was anyone *different* or *new* in Act II or *left out* of Act II. The simple question of a simple order of events

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has become a more difficult question of order, of details, and of comparison and contrast.

At this same level, when the children are in the process of reading the story or the teacher is reading to them, we may have the question, "What do you think will happen next?" This is a question of sequence but actually makes the reader or listener *predict* events justified by what he already knows of the story and what he knows of life. Mentally he finds the life pattern or recipe that fits the situation and invents the next step according to pattern. If we ask, "Why do you think so?", the reader reveals the pattern to us—the beliefs he has developed which help (or hinder) him in his expectations of life. Obviously, both predictions and patterns will vary with the individual.

When, on a more complex level, the reader is asked to outline an article, the process he faces is much more involved than we sometimes think. As he meets the first idea, he must determine upon an expression of it – the main idea of that section. As he meets a succeeding idea, he must not only recognize it as different from the preceding one but must decide its relation to the preceding one – is it a parallel idea, a subordinate idea, or an explanation or justification for the preceding idea; is it really something new or a transition to something new. No doubt the reader is working hard and creatively if he can follow the author's plan of organization. He is working even harder if the subject matter of the article is unfamiliar to him, for then the intrinsic relationships among ideas give him no clues.

Young readers need group guidance in this kind of study skill. "Read the first paragraph and decide what it tells. . . . Read the next and decide what it tells. . . . Is this the same as the first idea or different? Does it add to what we know about the first idea? What are the signposts that tell the direction the author is taking?" (Another point is . . . In addition . . . However . . . On the other hand . . . But this was not all . . . etc.)

In story-type material this analysis of structure can be more pleasant, for we can say, "Decide what the big scenes would be if we were to dramatize this story. Decide the order of events in each scene, the properties, the characters, the costumes." Then we can actually prepare and perform the dramatic form of the story.

Creative Reading

So far we have been discussing types of comprehension which are not usually considered creative. That is, ordinarily we expect main ideas, facts, and order of events to be so clearly stated by an author that they require little or no creative thinking on the part of the reader. We have been showing that, occasionally, the types of questions a teacher asks can force a reader to think more creatively about main ideas, facts, and sequences. We have also demonstrated how an author, by *suggesting* rather than stating flatly, can cause the reader some intellectual gymnastics. Thus, both author and teacher can create challenging situations for the reader, even when dealing with these simple ingredients of story structure.

Now let us consider that bundle of activities called creative reading, activities in which the reader may engage voluntarily but which many readers have to be encouraged by questioning to do.

Take the question, "Which person we have read about in recent stories seems most like the boy in our story today?" What does the child have to do to arrive at a valid answer? He has to recall the people in several previous stories, think of their characteristics, compare the characteristics of each one with the characteristics of the boy in the present story, and decide which person is most like him. This is not the mere recall of facts, either, before comparisons are made, for the characteristics must be drawn from the behaviors of the characters. So, while we often call this kind of question one which requires the drawing of conclusions, it actually involves as well the recall of facts, the interpretation of many behaviors, and comparison. With children who are not too sprightly mentally, we may have to make several steps of this: "Who remembers the words we used to describe Soandso in the story called Suchandsuch?" (The same question would be asked for different stories and the words written on the chalkboard in separate columns under the names of these characters.) "Now, looking at the chalkboard, who can tell which of these people is most like the boy in our story today?" "Why do you think so?" (This last question makes the child verify his answer with reference to the columns on the chalkboard and raises the activity above the level of a grand guessing game with teacher's face as the answer sheet.)

Other questions which typically require the drawing of conclusions (and other assorted skills) are: What kind of person do you think Sondso was? (Why?) What kind of story would you call this? (Why?) Do you think this story could have happened here? (Why or why not?) Would you like to have been in this boy's shoes? (Why or why not?)

There is a fine hairline between drawing conclusions and seeing relationships; in fact, we could argue all day about whether some of the questions above are not more a matter of seeing relationships or comparing and contrasting than a matter of drawing conclusions. Probably the difference is that one can draw conclusions about the relationship between things but also about such matters as: What do you think will happen next? (Why?) In seeing relationships between two people, one may see that they do kind things for each other and do many things together and defend each other in argument. In drawing conclusions one may conclude that they are friends.

When at a certain point in a story a character turns against another, we may ask, "Why did Soandso act as he did?" The children will reply that he was, say, angry. (This is a conclusion or generalization based upon behaviors.) When we pursue the point ("Why was he angry?"), they answer that he didn't like the way his friend had acted. The children are seeing relationships in that they are seeing cause and effect.

Seeing cause and effect in human relationships is one of the great values to be derived from reading. Children are given the opportunity of seeing their own problems more objectively in the mistakes and successes of book characters. They are helped to predict the effects of their own behavior when they discuss the answers to questions like these: "How did he feel? Why? . . . What happened next? Why? . . . What do you suppose he thought? Why?"

Making inferences is another type of creative reading. "What time of year do you think it was?" The reader has noticed the falling leaves, the departing birds, the chill in the air. He adds these facts up and generalizes: "In the fall the leaves fall, the birds migrate, and the air grows cold." To infer "fall" he has had to select facts suggestive of season, compare these facts with those usual for the different seasons, and decide which season best

fits the description. With the mentally slow we may take these steps more slowly: What is happening to the trees? What are the birds doing? Why does Soandso have his coat buttoned up? At what time of year do the leaves fall, the birds fly away, and the cold winds blow?

Suppose we have the line: "Get into it quickly. We haven't much time." What is the author suggesting to us in this line? He is suggesting that the speaker is in a hurry, that something must be done, and that getting "into it" is part of the process. Or take this line: " 'I've got a job,' I announced, beaming." What is the author telling us about the way the speaker felt? If the children are slow to gather that the speaker is happy, ask them how different it would be if the word "beaming" were "mournfully." In fact, it is an interesting study for the children to think how many different effects the author could have achieved by altering that one word. With slow children we sometimes have to ask them to watch or listen while the line is acted out or read expressively, to decide how the person felt. If the actor or reader does not beam enough in his rendition, we ask the meaning of the word and get the acting or reading straight before expecting the audience to react properly to it.

Passing judgment is a type of creative reading that requires the reader to measure a situation, a character, an act, or plot against a set of standards or values which he has developed in his own living. These standards or values may be a matter of the mores of society: Did this character do the right thing? (Why?) They may be a matter of the known and the unknown: Is this a fact or is it an opinion? (Why?) They may be a matter of the humorous or serious, the real and fanciful: Is this story about something that really could have happened? (Why?)

Actually, this passing of judgment is a complex process, too, for the reader must have clearly in mind the difference between right and wrong (known and unknown, fact and fancy or whatever), must remember facts of the story, must classify those facts according to right and wrong (known and unknown, etc.), and must decide which side of the scales carries the greater weight. As in the case of several preceding types of creative reading, the passing of judgments is actually a process named for its last step. And as before, with those of low intelligence it is necessary to break the process up into its separate steps with separate questions. However, we should urge that no assumption be made about the inability of a group or child to handle a simple question of judgment (or of any other type) until he fails to respond to it. Then we should take him on the long trail: What did he do? What would happen to you if you did it? Was it right?

It is important also for readers to pass judgment upon their own judgment: What did you think about people like this before you read this story? Why did you think so? What did this story show you about people like this? Did it change your mind? What else should you know before you make a firm decision? (Maybe this story was not typical. Maybe our experience was not typical. Maybe we need more authors, more experiences, more facts.) If we could raise a generation of readers who recognized and tried to compensate for the factors which mold their attitudes, we should not have to worry about the effect of tourists and diplomats and armies of occupation upon our world reputation.

Recommendations

If creative reading is to become a national habit, then we teachers in the United States must make every story a thoughtful experience. In the kindergarten we shall ask questions as we tell a story with pictures, so that children will think what the story is about, whether it is funny, how the people feel, what the people are like, what is going to happen next, what another good ending would be, etc. Even before being real readers, they will have a thoughtful approach to story material.

As soon as they begin to read and as long as they read, even to the growth of beards and beyond, we shall purpose their reading with thought-provoking questions, and we shall have follow-up discussions which involve the answers to these and other such questions, so that they will constantly be challenged by a variety of ways of thinking about written material.

Instead of asking fact questions, then sequence questions, then main idea questions, and finally creative thought questions, we shall ask creative thought questions first; for it is obvious that the explanations of the readers' opinions always bring out the facts, the sequences, and the main ideas anyway, in a much less boring, much more stimulating manner. When Jimmy says he thinks Bozo acted like a pig, he has to explain with the facts and events that prove his point. We soon find out if he misunderstood the story, mixed up his sequence, and read inaccurately. When Jimmy reads the place aloud to prove his point, we find out all we want to know about his word recognition of that part, without having resorted to a purposeless oral drone around the group.

Little by little, we shall encourage children to decide on their own purposes, ask their own questions about the reading of each other. As we analyze those questions with the children, we shall improve their quality: What did Jimmy's question make us do? It made us think of several things in the story and decide what we thought about them. It couldn't be answered by a word or sentence from the book, like the other questions. Next time, let's try to ask questions that are more like Jimmy's, questions that make us think.

Creative reading is essential to citizenship in a democracy if that democracy is to survive. It is also essential if one is to benefit in wisdom and enjoyment. We are false to the primary purposes of an American education, false to ourselves and our whole future as a people, if we fail to give it a place of importance in our teaching.

O.K., I'll stop them calling you Sairey Gamp if you'll stop them calling me Scrooge.

BOOKS TO BROADEN THE BASE

Evelyn Rose Robinson

What do children like to read? A study[1] of the reading tastes of 150,000 members of 80 Boys' Clubs throughout the country indicated the boys liked books about adventure, "westerns," sports, mysteries, horses, dogs, baseball, wild animals, football, Indians, ships, history, facts, and pirates.

The Boys' Clubs readers considered biography to be a "reading book" and indicated that they had read and enjoyed or that they wanted to read about the following: Abe Lincoln, Babe Ruth, Buffalo Bill, Daniel Boone, Davy Crockett, Lou Gehrig, Chief Black Hawk, Stonewall Jackson, Robert E. Lee, Bowie (the Bowie knife man), Lafayette, John Paul Jones, Thomas Edison, Mark Twain, Benjamin Franklin, Teddy Roosevelt, and Albert Einstein.

The classics mentioned as well liked were: (in order of preference) TOM SAWYER, TREASURE ISLAND, BLACK BEAUTY, ROBINSON CRUSOE, PINOCCHIO, ROBIN HOOD, FIVE LITTLE PEPPERS and IVANHOE.

These choices follow closely those reported by Ruth Harshaw,[2] Director of the "Carnival of Books," (NBC Radio Program). She found that children like to read true stories such as: stories of the Ingalls family written by Laura Ingalls Wilder; Jim Kjelgaard's stories of his experiences as a forester; and Kate Seredy's stories about her life in Hungary. These are enjoyed, she believes, because they satisfy the desire for true adventure.

Family stories like LITTLE WOMEN, and THE LITTLE HOUSE IN THE BIG WOODS satisfy the child's desire to be needed, to be respected and to be loved as a member of the family.

She also says that children yearn for fun; consequently, they enjoy chuckling about the characters of Beverly Clearly, HOMER PRICE, FREDDY THE PIG, and those of Robert Lawson. Factual books like THE FIRST BOOK OF SNAKES by Helen Hoke, and Clara Ingram Judson's biographies are other favorites which meet these reading interests. Many new and attractive books have been recently published. The following books, arranged by subjects, have been selected for supplementary reading in the middle grades:

FAMILIES CAN BE FUN

Teachers and librarians were pleased when Harper Brothers published new editions of Laura Ingalls Wilder's "Little House" books. These are: LITTLE HOUSE IN THE BIG WOODS, LITTLE HOUSE ON THE PRAIRIE, FARMER BOY, ON THE BANKS OF PLUM CREEK, BY THE SHORES OF SILVER LAKE, THE LONG WINTER, and THESE HAPPY GOLDEN YEARS. (Harper and Brothers $2.75 each.)

Evelyn R. Robinson is State School Library Supervisor, in the Massachusetts Department of Education, Division of Library Extension, in charge of work with children and young people.

MAGIC MAIZE by Mary and Conrad Buff (Houghton-Mifflin Co. $3.00.) is set in Guatemala. It is the story of Fabian, an Indian boy, who in the tradition of the Mayan belief fears the new and the white man. Planting twenty kernels of the white man's corn brought success and happiness and the realization that the old and the new may live together in peace.

JULIE'S SECRET SLOTH by Jacqueline Jackson (Little Brown & Co. $2.75) is a gay story of a family living under rather unusual circumstances. Julie smuggled in a sloth and her efforts to prevent his detection by a fastidious dentist-father makes entertaining reading.

(Illustration from JULIE'S SECRET SLOTH by Jacqueline Jackson)

ANIMALS

BURMA BOY by Willis Lindquist is a realistic story of Burma (Whittlesey $2.00). Despite superstitious tales of the wild Burmese Majda Koom, Halji's love for this elephant is strong enough to cause the beast to become again the protective friend.

LAURIE by Estelle B. Clapp (Doubleday $2.50) is the story of a ten-year-old girl who has just moved to Devon and made the acquaintance of Fella, the Donovan boys' horse. Finally convincing her family that she can care for and learn to ride him, Laurie makes good her promises.

A dog story which children will epecially like is OUTLAW RED by Jim Kjelgaard (Holiday House $2.50) which relates the adventures of Sean, a somewhat pampered dog, when he is forced to adjust to the rigors of the wilderness.

MYSTERY AND ADVENTURE!

Anne Malloy has written an absorbing story, THE MONKEY'S FIST (Houghton $2.50), a tale of tugboating and smuggling on the Jersey coast of the Hudson River.

Kenneth Andler's THE SIGNAL NET (Ariel $2.75) is another exciting, fast-moving account of two teen-age boys who help track down a band of smugglers.

A story which will appeal to "reluctant readers" is MYSTERY OF THE HIDDEN BOOK by Helen Fuller Orton (Lippincott $2.00). A valuable edition of ROBINSON CRUSOE, a sudden unexpected trip, and a mystery room all add up to exciting adventure.

JUST FOR FUN!

One of the most delightful books of the fall is MR. REVERE AND I by Robert Lawson (Little $3.00). Scheherazade was once the pride of His Majesty's 14th Regiment and would have been sent to the glue factory but for Sam Adams who took him to Paul Revere. It was "Sherry" who really taught Paul Revere to ride.

tures of Zebulon Pike, U. S. Army soldier, explorer, and discoverer of the mountain which now bears his name.

SO CHILDREN MAY KNOW

A handbook which tells how to care for animals and how to understand and appreciate them is PETS by Frances Chrystie (Little $3.50). Among the many "Real Books" which are being published, the following are recommended especially for the middle-age children: REAL BOOK ABOUT AMAZING ANIMALS (Alec Dickinson), REAL BOOK ABOUT EXPLORERS (Irwin Block), REAL BOOK ABOUT BUGS, INSECTS AND SUCH (Jane Sher-

(Illustration by Robert Lawson for his MR. REVERE AND I)

An attractive edition of THE WIND IN THE WILLOWS by Kenneth Grahame (Scribner $2.50) has recently been published. This is the famous tale of the realistic adventures of Mr. Mole, Mr. Rat and Mr. Toad.

LITTLE WITCH by Anna Elizabeth Bennett (Lippincott Co. $2.50) is a most unusual book being the fabulous exploits of Minikin Snickasnee, daughter of a witch. Despite the fact that she could brew magic potions, she was unhappy, so one day she rebelled and rode off to school—on her broomstick!

PEOPLE TO KNOW

THE STORY OF ELI WHITNEY, and THE FIGHTING QUAKER, the former by Jean L. Latham, and the latter by Frank B. Latham (Aladdin $1.75 each) are two of the best titles in the American Heritage series. They are authentic historical novels for the 11-16 year old, and may lead to the reading of biography.

COCHISE OF ARIZONA by Oliver La Farge (Aladdin $1.75) is a true story of a great Indian chief in fictional form. It portrays the Indian as peace-loving rather than the traditional warrior.

Nina Brown Baker's PIKE OF PIKE'S PEAK (Harcourt $2.50) is an authentic biography relating the adven-

man), and REAL BOOK OF SPACE TRAVEL (Harold Goodwin,) Watts $1.25 each.

The following "First Books" will be of interest: FIRST BOOK OF BALLET (Noel Streatfeild) and the FIRST BOOK OF BRIDGES (Creighton Peet), Watts $1.75 each.

Christine McFall's OUR COUNTRY, AMERICA (Macmillan $2.75), is a picture story of the United States with clear cut-away drawings, airview maps, and simple concise text describing people, natural resources, manufactures, and our nation's culture.

Written by the assistant to the director of the American Museum of Natural History, A WORLD FULL OF HOMES by William A. Burns (Whittlesey $2.25) is the graphic story of man's ability to build homes from basic materials.

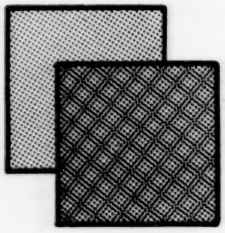
INTO A WORLD OF FANCY

Because there is so much emphasis on realistic things, we need to balance children's reading by introducing fanciful stories. A new edition of Charles Dickens' MAGIC FISHBONE (Vanguard $2.50) has been illustrated by

(Continued on page 218)

1 "Adventure Stories Preferred by Boys' Club Readers," *Publishers' Weekly*, Vol. 160, No. 4, 297-98, July 28, 1951.

2 HARSHAW, RUTH, "What Your Children Like," *The Instructor*, Vol. 63, No. 3, pp. 23-24, November 1953.



A PLAN FOR A YEAR'S WORK IN NINTH GRADE ENGLISH

Gertrude M. Callahan

When I decided to make the transition from teaching Latin to teaching English, I felt that the change would be a simple one. Soon, however, I found that this was not necessarily the case. Gradually I became aware that the study of rules and the drills in grammar and usage that I had enjoyed during my school days were not a source of enjoyment to my students. Nor was I accomplishing my main objectives of teaching students to use language effectively for communication and to appreciate and understand the values of literature.

According to reports, there was a way out. The advantages of teaching by the unit method were explained, but like many other teachers I was hesitant about trying something different. Consequently, I kept rejecting the suggestions that I read about or heard. I had all the answers! "What was good enough for me is good enough for my students; I must continue to teach them the fundamentals of good grammar and usage by drill, drill, and more drill; everything is being made too easy for them anyway; I must keep my standards high—" These were some of my answers, but lurking in the background was, I fear, the real answer to which I refused to give voice—"It's easier this way." It was easier, of course, only because it was well-known to me and familiar. The new way which promised so much was unfamiliar, not clearly marked by route signs and above all, none of my teaching friends had taken it.

Fortunately, the time came when I decided to venture on the new road, new to me, that is. I think what really convinced me was that I finally understood how one could teach the language arts in units and still be able to include the skills and abilities I feel so essential to a program in English.

Designing An Overall Plan

It wasn't easy to get started, but once the start was made it reminded me of the time we were children at the beach in the summer. Our favorite answer to the question, "How's the water?" was always "Good, after you get ducked." Gradually I kept building the units until a plan like the accompanying one took form. This overall plan gives a bird's-eye view of what I hope to accomplish during the year. As the notes on the chart indicate, the units are developed in full, but since space on the chart is limited, only the brief statement of the content and an outline of the skills and abilities to be emphasized with each unit are presented. Under the title of each unit the symbols R W S L indicate the four phases of language arts: Reading, Writing, Speaking, Listening. One phase is usually stressed more than the other three in each unit.

The author is teacher of Ninth grade English at Pickering Junior High School in Lynn, Mass. She professes an interest in golf, and enthusiasm for the "Red Sox."

Ten units are included in this plan. The selection of topics around which the units are built is a personal and variable matter, dependent upon pupils' needs and capacities, available materials, or the interests of a particular class. The underlying premise herein is that the unit topic itself must be close to the interests of the pupils and, more important, must be sufficiently worthwhile in content to merit inclusion in a year's program. All of these ten may not be used; some may not be applicable to the classes of the current year; the plan may be too ambitious for some classes and may include more than can be covered in one year. The outline is tentative and subject to revisions, many of which have already been made.

A sincere effort was made to correlate the English work with other ninth-grade courses. For example, Unit II attempts to present the reading and study skills most useful to the pupils in their study of science. Likewise, Unit IX on vocations is correlated with the work in civics classes and planned for a period of time in March when ninth graders are choosing their courses for high school.

Getting Started Right Is Important

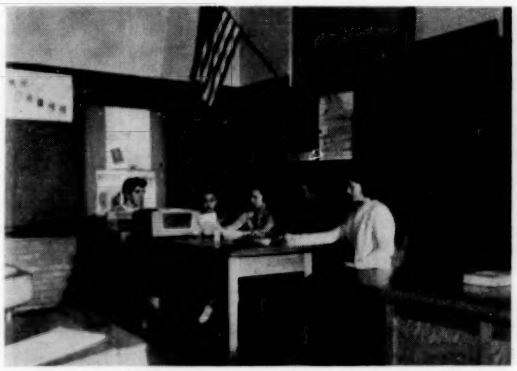
It seems now as I look back that the most difficult step was the first one—getting the overall plan down in writing. I started with the premise that my ninth-grade students are greatly concerned with themselves as individuals and with their relations with others. Thus arose the unit "Getting along with Others" which embraces many of the problems involved in growing up. I felt, too, that this would be a good beginning unit since students' interests are a good basis on which to start the ball rolling and to establish between the pupils and the teacher, and among the pupils themselves, that pleasant and friendly feeling which we all know is essential.

The second step involved a statement of what the units are all about, a condensed version of which appears on the chart. Next, a list of objectives was set up for each unit, stating just what understandings, attitudes, and appreciations I hope the pupils will derive from the unit. To be specific, those for Unit I include among others the understanding that growing up involves accepting the duties and responsibilities of an adult, and that young Americans must recognize the existence of laws, authority, and obligations. They also include appreciation of the fact that being a responsive and appreciative listener is a valuable asset in the civic and social affairs of modern life, and that one needs to observe the rules of courtesy and good manners to get along in school and in life.

Stating in outline form exactly what I plan to teach in the unit has also been helpful. For example, the pupils will read, write, speak about, and listen to what they think are the duties and responsibilities of an adult, what laws,

authority, and obligations they must recognize, what makes a responsive listener, and what the rules of good manners and courtesy are.

This leads naturally to the activities to be carried on in connection with the units. For approximately three weeks, these activities, readings, and problems are the basis for individual and group work both in class and outside. (Ideally this Study Guide should be mimeographed but breathes there a teacher who doesn't have his mimeographing problems?) Some activities are required of all; others are optional and sufficiently stimulating to prove a challenge to the gifted pupils. In Unit I there are forty-three activities. Included are committee and group work; the presentation of a play applicable to the unit topic; discussions of books read—there are fifty-four books



Recording panel discussion on how school helps to develop personality and character.

including short stories, novels, plays dealing with problems and interests of young people listed with annotations since I am most eager to foster a love for reading among my students; dramatizing of situations involving introductions and telephone courtesies; writing of letters, reports, opinions; bulletin board dislpays. Time is provided for sharing and evaluating the results of individual and group work, activities engaged in, experiments tried, the acting of original skits, and book talks and panel discussions on selected topics illustrating problems studied in the unit.

Definite Provision For Teaching Skills

It is especially important to note that definite provision is made for teaching skills and abilities in each of the four phases of the language arts. The skills to be emphasized with each unit are specifically noted on the chart in order to focus our attention on them. What I try to avoid here is isolated drill on mechanics. Rather I try to teach particular skills as the occasion and need arise, believing that teaching followed by immediate practice and actual use contributes directly to improve speech and writing. How better can we try to develop these powers of reading, writing, speaking, and listening than through activities that interest the pupils? For example, in Unit I an activity suggests referring to one of several books on etiquette for teen agers to find out the proper procedure for introducing one person to another. This seems a good place to teach or review, as the case may be, the purpose and use of the different parts of a book, such as: title page, table of contents, and index. Again, what better time is there to teach or review the accepted forms of busines letters than when the group decides to write to a business firm inviting one of its members to talk to the class?

One who has worked for many years with ninth-grade students has a fairly accurate understanding of just what skills it is sensible to expect to teach. In this overall plan then an attempt was made to allocate to the different units the various skills important and useful enough to be included in the ninth-grade program.

Just as care has been taken that more advanced topics or units are dealt with late in the school year when the students are more mature, so too the skills are progressive in difficulty in most cases from one unit to the next. In the final unit, for example, are placed more advanced listening skills, such as listening for biased opinions and various points of view. To illustrate further, the technique of writing word pictures which make an appeal to the five senses is a worthwhile skill, perhaps best concentrated on in the latter part of the year.

Advantages Of The Plan

It seems to me that there are great advantages in unit teaching and in an overall plan of this kind. In the first place, it is down in writing. The teacher can refer to it; she knows where she's going and approximately when. Secondly, there is far more interest engendered in both the pupils and the teacher. The boys and girls like it, are interested in it, and are much more enthusiastic over their English work. At last the teacher feels that his course gives evidence that all the phases of English are related to one another and are presented in integrated form. Again with this type of over-all planning one can adjust far better to the wide range of individual differences in our classes. The scope of the activities is varied enough for the gifted pupil to enrich his knowledge and for the slow learner to make his contribution.

The students like the functional approach in the teaching of skills, and I am stimulated by the pupil's enthusiasm. There seem to be many more opportunities for group work and committee work with this program. It is possible to do much more work in speaking, a phase of English that the pupils find especially useful. Above all, I find that teaching important and useful elements of communication as the need for them arises from worthwhile situations is sensible, logical, and highly efficient.

OUTLINE OF A YEAR'S WOR

Getting Along With Others

R W S L

This unit is an attempt to help young people meet many of the experiences and problems involved in the complex process of growing up.

Many opportunities will be provided for talking, reading, writing, and listening about such problems as:

1. making friends
2. trying to be liked
3. developing conversational ability
4. using correct etiquette
5. exhibiting fair play

Skills and Abilities

Reading

1. Learning about the different parts of a book: table of contents, index, etc.
2. To compare with one's own experience

Writing

3. Learning the accepted form of a social letter
4. To share personal experiences in letters

Speaking

5. Learning courtesies connected with the use of the telephone
6. Learning the techniques of introductions
7. Learning a few simple techniques of dramatizing
8. To share personal experiences and observations interestingly
9. Learning how to report to the class on group work or individual projects
10. Learning how to proceed in group work

Listening

11. Learning how to listen with an attitude of attention, friendliness, and response

Our World of Science

R W S L

Some people in our grown-up world are not too much interested in the world of science despite the latest developments in atomic control for world peace. One reason for this is that when in school these same people perhaps found scientific reading dull or unintelligible. Much can be done to make the reading or study of science books easier, thus arousing an interest that might lead to further reading, enjoyment, and understanding in this field.

Skills and Abilities

Reading

1. Learning to use a textbook by the method of surveying, questioning, reading, reciting, and reviewing
2. To find the main idea in a paragraph
3. To enumerate the details that are relevant to the main idea
4. To find answers to specific questions
5. To adjust reading speed to purpose and content

Writing

6. Learning the form of a simple outline
7. Learning to organize ideas before writing

Speaking

8. To use good enunciation and articulation
9. To use illustrative material to make a talk more vivid and interesting

Listening

10. Learning how to give constructive criticism tactfully

Interesting People

R W S L

Accounts of people's lives have always proved interesting and worthwhile. What makes people interesting and worth knowing and what makes them click are subjects of interest to everyone. Opportunities will be afforded in this unit for reading about interesting people but particularly for writing about them whether they be famous like Louis Braille, Jim Thorpe, or Moira Shearer or whether they be just "everyday folks."

Skills and Abilities

Reading

1. Learning to use the card catalog
2. Learning to make use of the library
3. Developing vocabulary through the use of affixes

Writing

4. Keeping close to the point for the sake of clearness
5. Use of the comma with parenthetical words or phrases
6. Use of the topic sentence in a paragraph
7. Learning to write a story from a picture

Speaking

8. Learning how to conduct a meeting

Listening

9. To retell what is heard

Heroes in Sports

R W S L

Most Americans, young or old, are interested in sports and find it fairly easy to talk on this subject. Since this is primarily a speaking unit, the students will be given a chance to talk about a subject interesting and familiar to them. The unit embraces such topics as:

1. stars of the present as well as the past
2. the social, economic, or physical handicaps our sports heroes have overcome
3. the fact that often these stars are not born as such but are self-made

Skills and Abilities

Reading

1. To get specific information
2. To follow specific directions
3. Developing vocabulary through the use of context clues

Writing

4. To avoid sentence fragments and run-on sentences

Speaking

5. Learning to keep to the point
6. To tell a story with brevity
7. Learning how to make a forceful beginning to a talk
8. Learning how to make a conclusion to a talk that really concludes and summarizes

Listening

9. Learning how to accept classroom comments and suggestions graciously

Adventure

R W S L

With the rather rapid and steadily increasing interest in science [illegible] students of junior high school age are [illegible] aware of the impact of unreal, the adventurous and the imaginative [illegible] of story. It will be brought out in this unit that [illegible] of this type are common the literature of the [illegible] and also that adventure can be found in the commonplace happenings everyday life.

Skills and Abilities

Reading

1. Locating places [illegible] map
2. Developing vocabulary through [illegible] meanings of words
3. To predict the [illegible] come

Writing

4. Retelling a story [illegible] brevity
5. Learning the [illegible] placing of adjectives and adverb modifiers

Speaking

6. Explaining how to read maps, charts and tables
7. Persuading others to read a book

Listening

8. Listening socially, give and get [illegible] ment

IN NINTH-GRADE ENGLISH

Let's Laugh

R W S L

Everyone likes to be
used whether he ex-
sses his amusement
a smile, a snicker, or
augh. Not everyone,
ever, knows how to
e others laugh. Herein
attempt will be made
show students how to
a funny story, what
es a situation really
sing, and what the dif-
nce is between humor
helps and humor that
s.

ills and Abilities

ding

To see the author's pattern of climax

Reading orally—clearly, in phrase units, with good diction

ting

Use of the comma with words in a series

Working up to the climax or "punch line"

aking

Working up to the climax

Learning what to include or exclude in retelling a joke or story

Learning the techniques of panel discussions

ening

To wait until the end of a joke or story

Listening to radio or TV comics to see what makes them funny

Listening to radio and TV comedy programs to discriminate between types of humor

America—There She Stands

R W S L

The material things on which people place so much emphasis in our present day are not what have made America great. Rather it is the contributions people have made to liberty as well as the feeling of kinship for other nations that is inherent in all true Americans. Through reading, students can learn to appreciate the fact that racial, social, and religious groups of all nations have contributed to the design that is now America.

Skills and Abilities

Reading

1. To see the author's pattern of enumerating details
2. To see the author's pattern of time order
3. Learning to use the Reader's Guide

Writing

4. Learning the use of the semi-colon
5. Learning variety in sentences through proper subordination

Speaking

6. Learning to explain clearly

Listening

7. To recognize the main idea
8. To gain accurate information

Reading Newspapers and Magazines

R W S L

To the students who will never read much more than newspapers and magazines as well as to the more avid readers a great deal of assistance can be given. They can be assisted in learning the proper techniques for getting the most from these media of communication. A start will be made here towards weighing the news intelligently, selecting the good and rejecting the biased or slanted type of writing.

Skills and Abilities

Reading

1. To skim
2. To judge mood
3. To judge character
4. To locate different sections of the newspaper
5. Learning to proofread
6. To evaluate and discriminate between fact and fiction

Writing

7. To write a headline to put on a newspaper article
8. To write an article from a headline
9. To write ads from pictures

Speaking

10. To use illustrative material from magazines

Listening

11. For answers to specific questions

My Vocation

R W S L

The question "what do you want to be when you grow up?" takes on a new meaning for junior high school students since it is here that they start selecting courses in preparation for their future careers. Opportunities will be given here for:

1. writing about vocations that interest the students
2. writing about people who are well-known in their particular lines of work
3. interviewing career men and women
4. "reading up" on vocations that appeal to the students

Skills and Abilities

Reading

1. To follow directions in a form

Writing

2. Learning the accepted form of a business letter
3. Learning how to fill in forms (e.g., course of study card)
4. Learning the proper techniques for requesting information

Speaking

5. To use speech appropriate to the occasion in conducting an interview
6. Learning the kind of questions to ask in an interview
7. Learning how to make a stranger feel "at home"

Listening

8. For information about a topic one is interested in

Listening with Appreciation

R W S L

If we are to consider television an ally and not a competitor to growth in the language arts, we need to teach students how to evaluate intelligently the programs that are offered on TV. Just as in reading, so too in listening, pupils need to be taught how to listen, what to listen to, how to discriminate between the good and the less good, and how to get the most from what they listen to or watch.

Skills and Abilities

Reading

1. To recognize the author's pattern of contrast

Writing

2. Developing the technique of making word pictures through an appeal to the five senses

Speaking

3. Learning how to make announcements
4. Learning how to give directions

Listening

5. To evaluate or judge a program on TV
6. To compare one speaker's views with another
7. To criticize the voice and diction of a speaker
8. To form an opinion
9. Listening for various points of view
10. To watch for bias

NOTES

Approximately three (3) weeks will be spent on each unit. Some skills and abilities will be taught before the unit; others as the occasions arise during the unit.

Each unit is developed in full to include:

I Statement or Introduction
II Pupil Objectives
  A. Understandings
  B. Attitudes and Appreciations
  C. Skills and Abilities
III Outline of Content
IV Basic Materials
V Pupil Activities — Both Individual and Group
VI Teacher Bibliography
VII Pupil Supplementary Reading List
VIII Films, Recordings, etc.
IX Methods of Evaluating Growth of Pupil and Success of Unit
  A. By pupil
  B. By group
  C. By teacher

NUTRITION EDUCATION IN ACTION

Floy Eugenia Whitehead

The title of this article was selected for the purpose of emphasizing the fact that nutrition education is a moving, dynamic process. Like other members of the modern curriculum family, nutrition education is concerned with behavior. It is concerned primarily with what learners *do* about their own nutritional status as well as with what they *know* about the science of nutrition.

Nutrition Education Presents Need For Research

Research in this field indicates the need to examine critically how nutrition is being taught. These are some of the questions which researchers are asking: What nutrition education activities lead to desirable behavior? Should nutrition be integrated with all other subjects? What should be taught at different grade levels? How do classroom teachers get started? How much can be expected from teachers who have had little or no opportunity to study nutrition in their college programs? Where can they get help? Who can guide them? In this article I will discuss only classroom teachers, the children under their guidance, and parents who help solve many problems.

Teachers Recognize Importance Of Nutrition

For almost ten years I have been privileged to work with several groups of teachers who were keenly interested in evaluating their efforts to help boys and girls develop good food habits. Together we believe we have been "discovering" some important facts about boys and girls and their nutrition education problems. Perhaps the most significant is that nutrition, a relatively young science, is one of the most important environmental factors affecting health. Every good school program includes health education—always has—it is one of the old cardinal principles of education. *Why, of course, teachers teach health.* They devote varying amounts of time daily to health instruction. But somehow the importance of nutrition education seems to have been underestimated, or left to incidental teaching, or to the homemaking teacher, or to the school nurse. Modern nutrition education, however, challenges the classroom teacher to include within the regular curriculum meaningful experiences which help boys and girls gain new interests and genuine appreciations for food and its relationships to their health.

Dr. Whitehead, Director of Nutrition Education, National Dairy Council, Chicago, Ill., is widely known as author of numerous professional papers, as a speaker before professional and educational groups, and as a Visiting Lecturer in Nutrition at the Harvard School of Public Health.

Teachers Use Many Approaches To Nutrition Education

Once teachers recognize that what children eat now, today, tomorrow and next week influences their growth and development, their attitudes, their dispositions, their appearance, their learning readiness—almost anything can happen! Some teachers, inspired to "put it across" as quickly as possible, try to teach the "whole book" or "all about" protein, carbohydrates, fats and vitamins and minerals and water. Others set about to integrate nutrition with everything else they teach—nutrition in arithmetic, in spelling, in reading, in social studies! Others make posters—children cut out pictures of foods from magazines and paste them on paper or cardboard or in notebooks of their own design, and exhibit their "art" upon different occasions to parents—other grades in schools—or in the school lunchroom! Undoubtedly it is discouraging to work so hard at this kind of teaching and then read reports of surveys which show that children's food habits in this country are not what they should be. As children progress through the elementary grades they generally improve in food habits; but when they get into high school they revert to practices which are no better than those of primary grade children. And, boys and girls are graduated from high school having no better food habits than those of their younger brothers and sisters in the fourth or fifth grade! (1, 2). These facts point to the need to re-build curriculums in both elementary and high schools.

Sixth grade boys and girls learn interesting facts about vegetables when they visit the City Market.

(1) Whitehead, F. E. "Dietary Studies of School-Age Children in Ascension Parish Louisiana." *Am. J. Pub. Health 42:* 1547 (Dec.) 1952.

(2) "Diets of Children," *Nutrition Committee News,* Bureau of Human Nutrition and Home Economics. U. S. D. A. (July) 1952.

Teachers Put Research Into Action In Kansas City, Missouri

Currently a research project in Nutrition Education is being conducted in the public schools of Kansas City, Missouri, to re-build curriculum for sixth and seventh grade boys and girls which will help them develop good food habits and make wise food choices after they move into high school (3). Teachers participating in these studies are using a variety of methods and materials based upon appraised needs of their pupils. Yes, they made a survey of food habits before they started re-building their instructional programs. Thus, they discovered some "real life" problems of nutrition education.

When teachers and children recognize their nutrition education problems, they set about finding ways to solve them. Six teachers are participating in this research and each is re-building the health education phase of sixth- and seventh-grade curriculums to include everyday experiences which cause boys and girls to think seriously about food and its importance to them. Interesting experiences with food seem to catch the imagination and raise questions which lead to a variety of ventures with parents and teachers; for example, visiting a public cafeteria where food is selected; making an early morning trip to the city market where vegetables are handled, purchased and carefully carried back to school for a tasting party featuring a "green salad" of many new flavors.

Watching animals grow at different rates when fed different diets helps create a variety of learning experiences for children. Even a simple feeding demonstration should be carefully interpreted and conducted with a positive approach.

Children work in committees to find out what foods are needed for balanced meals. Nutrition education materials are made available to classroom techers from industry-sponsored educational groups and from private and governmental agencies. Alert teachers help children evaluate what manufacturers say about their products through advertisements as well as what they imply in "commercials" on radio and television. Children use food pictures in many ways to illustrate information they have gained about meal planning and allocating different foods to the "Basic Seven Food Groups."

Research In Action Helps Teachers Evaluate Modern Nutrition Education

These are only samples of the many experiences teachers are creating for children as a part of their school program designed to develop attitudes, interests, understanding and skills conducive to desirable behavior with respect to food. It is much too early to say which experience or combination of experiences cause boys and girls to be motivated toward improved food habits, but there are many indications that some experiences are more meaningful than others. We believe that it will be possible to list many experiences within categories and assign them to a scale of values in terms of their effectiveness. For example: Experiences involving teachers, children and food will likely receive the top place in our value scale, whereas experiences involving children and cutting-out pictures of food from magazine may be near the bottom of the scale. The criteria for effective experiences are yet to be developed in detail, but it is agreed that experiences should contribute to the improvement of what children *do* about food as well as to the increase of what they know about food.

(Photos, Kansas City, Missouri, Public Schools)

Children and teacher conduct a five-weeks study with white rats to see how bread and milk promote growth and health.

(3) A three-year study in Nutrition Education, started in 1952, is well into the second year in Kansas City, Missouri, Public Schools. The study is directed jointly by Dr. Pattric Ruth O'Keefe and the author. A limited number of copies of the interim report of the first year's work is available through the Kansas City, Missouri, Public Schools.

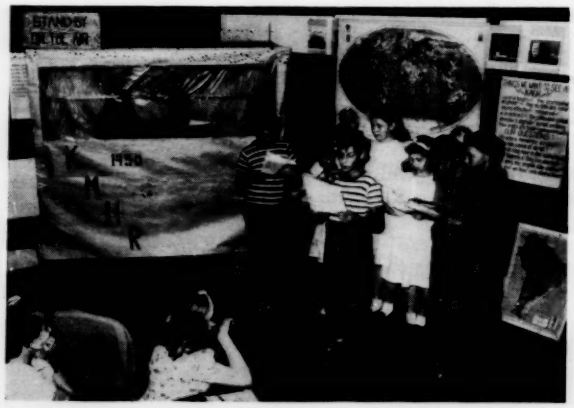
SPEAKING IN CONTEXT

Dorothea Fry

We live in a country and in a time of voluntary association, where boards and committees abound. While we are well aware of the wag's definition that "A committee is a group that keeps minutes and wastes hours," we know that none of us need function on that level unless we are stupidly satisfied with it, too complacent or habit-ridden to change our ways. Knowledge is available so that improvement can be made.

Communication is essential in face-to-face meetings of people – this would be hard to deny in mid-twentieth century America – and skill in face-to-face speaking is essential for anyone who wishes to exercise fully his citizenship rights of participation. There may have been a time when the status leader was the only one who really needed such skill, when the chairman or the president or a leading citizen did all the talking and the rest just listened. But times have changed. Now, "Speech is everybody's business."

Let it be noted at once that skills in communication by means of speech are complicated. A good clear voice is not enough, unless it expresses good clear thinking, based on dependable information, formulated in words which carry the speaker's full and exact meaning. Even then, the best of conversationalists, discussants, or consultants may be unable to effect communication if listeners' minds are not open for him, but are actually given over to quite different concerns. In that situation, no matter how good the speaker's skill may be, listener thinking and responding are absent and communication fails. Doctor Dora V. Smith has said, "Every act of speaking is a listening act for someone." She is right; if there is no listening and responding, the speaker's effort is wasted. But his skills develop, through experience, in depth as well as breadth. Live experience, *when it matters*, is vital for strengthening these communication skills. A quick look at some examples may be helpful.



(Photo courtesy of Pasadena City Schools)

Pupils Grow In Communication Skills

A sixth grade boy meets the supervisor in the hall and asks, "Do you think you could get our teacher to let us be alone for a little while? I'd like to talk with the class, because I'm the chairman and I think I'd better remind them that we haven't been helping her very much." The supervisor makes possible not only an opportunity for growth in communication skill but in group responsibility as well, and a young teacher gets the help she needs.

A high school teacher finds his class noisy and inattentive; he demands and gets silence and attention for a moment, and then he says, "Can you run yourselves today, or must I do it? Because if you need some routine paper work this period, I have it all ready. Mr. Chairman, how about it?" The student chairman takes over. In one instance of this sort, the young people are genuinely upset about a campus problem and they need to talk it over and think it through together, with their peers. They take the time, in their class, to do just that.

In another instance, they decide they are simply excited to the bursting point about a championship ball game coming up. They recognize in a brief discussion that they would do well to control themselves and get down to work. Some of them manage it, some do not.

In a situation which might seem the same to the casual observer, a class of eleventh graders from several different sections of a large community find themselves at odds with each other. They seem petulant and contentious. Finally the teacher says, "You're being very hard to get along with today. Suppose you take a little while to get it out of your system – I think it is your problem, not mine. I'll be in my office down the hall until you send for me." Shock therapy, no doubt, but sometimes it sparks constructive action. In this case, discussion is lively, and finally responsible and thoughtful.

A dramatics director is rehearsing a play. Students are a little tired, and they get more than a little silly. Concentration on parts is nil, wise cracks on the side are numerous. Everybody seems to be having a fine time, except for the director. But she sets off no further fireworks. She only says quietly, "Look – I'm tired. I'm going over here to sit down and rest. Just let me know when you get through playing little games, and then we'll rehearse some more." Again, mild shock produces discussion, and finally responsibility.

A ninth-grade boy says ruefully to his mother, "Sure, Mom. I know I didn't get a very good grade in English

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this first month, but some of that stuff is pretty boring, and Chris sits next to me, and we get to talking, and the teacher doesn't like it. Besides, I guess we miss stuff when we talk." His mother answers, "Well, Johnny, what are we going to do about it? Think I should call up the teacher and ask her to change your seat?" And Johnny says, "Gee, no! I'm not a baby any more. I guess I ought to be able to handle it myself." A mother has to be wise as well as loving, to free a boy so that he can take responsibility on his own. This one says, "All right. It's up to you. If you take care of it, I'll know you really are growing up, and I can be proud."

All of these are situations where there is speaking-listening-response, individual-group operation, and speech is a part of each one. Where boys and girls have opportunities to speak when it counts, to show the thinking strengths they have, they are likely to use them well. Each of these instances actually happened; in each, boys and girls rose to the occasion and met the responsibilities thrust upon them. Be it said, also, that the adults were and in fact had to be persons of insight and stout heart; it takes courage to relinquish the wheel to the unskilled driver, but it has to be done if he is ever to become skilled. The total energy in any individual or group is awesome to contemplate; it can also be tremendously effective if it is self-directed and self-controlled. What good is any other kind of citizen action?

Adults Need Greater Insight And Skill

Adults can certainly add to their effectiveness by working with insight to do so. The need is apparent on every hand. Many groups of able individuals fail in worthy purposes because they do not recognize and cannot meet their own needs for more skills in communication.

Three different groups have met, in different places, to work on a problem. In one group, the discussion is getting nowhere, and people are whispering to each other, complaining: "Why doesn't the chairman keep them on the subject? Why doesn't he show some *leadership*?"

In the second group, too, the discussion shows no progress, in thought or action. But here the complaints are loudly voiced, and they sound like this: "I don't see why you can't understand how good *my* plan would be!" "Why don't you listen to *me*?"

In the third group, the comments come in this vein: "Let's see what we need to work on first . . . and if we get that lined up, what comes next, d'you think?" . . . "Suppose we three try to think out that part while some others work on this; then we can check up and help each other out when we've each gone as far as we can . . ." Mrs. Smith, you know how to do that kind of thing—how about telling us what we need to remember when we get at it?. . ." "Seems to me we've made a good deal of progress; now had we better think about how we want to work out the next steps? . . ."

When people meet together to achieve a common goal, or to solve a problem, they operate in various contexts. They may differ in what they *expect to do* and *to experience* in the process they are undertaking. As in the first group, they may expect a strong leader who will set their course for them, keep them in line, give them a ready-made solution. He becomes the father-image; they can then be "leaners." They expect to depend upon his initiative and ingenuity, upon his strength and not their own. If his so-called "leadership" is not clearly evidenced, they are annoyed and upset, and they blame him for their lack.

As in the second group, people may come to their meeting with more or less clear-cut individual plans, not correlated at all. Since each has his own plan to push forward, he has an ego-stake to defend; often without realizing what he is doing, actually, he directs his energies not so much to the group goal as to upholding the plan he came in with. Sum up the energies so used by the participants, subtract that from the energies that really move them toward their goal, and the resulting score is one measure of the achievement. Sometimes only a negative number can express it accurately.

(Photo courtesy of Pasadena City Schools)

Where the concept of leadership extends beyond the idea of one-man responsibility, beyond multiple ego-assertions, where there is recognition that each person in a group has something to contribute in defining, clarifying, and moving toward a goal that consensus has determined, results need not be negative or at best meager. But high level achievement usually is evidence of good communication and of group as well as individual skills therein. These may be developed consciously or intuitively,—or both, which is better,—with plain hard work and much practice.

In such a frame of reference, "Speech is everybody's business" indeed. Speech education and training assume new importance; necessarily they become a matter of directed experience not only in the traditional "meaning, language, voice, and action" phases, but a matter also of individual-with-group relationships and functioning. Fortunately, a growing body of information from careful research,—action research,—is becoming available. Used with intelligence, with patience, with due regard for the ways people can learn and with recognition that we must learn, what we now know can produce better communication, and better lives.

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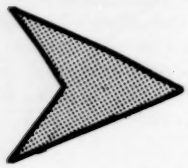
(Continued on page 224)



DEMOCRACY IN ACTION

Madelaine M. Murphy

Education for a democratic society and for intelligent citizenship must be more than just another patch on our curriculum quilt. The three R's for good citizenship—Rights, Relationships, Responsibilities—can be woven into the fabric of all other learning to create a more meaningful pattern. No new subject matter need be added. Nor is it necessary to neglect the traditional three R's. This is the consensus of parents, pupils and teachers in the many schools where successful civic education programs have revitalized and reinforced the total curriculum.

A brief description of a few "projects in democracy" may illustrate how citizenship is developed at the Clarke School in Swampscott, Massachusetts. Socially significant experiences give students an opportunity for positive practice of the citizenship skills essential for active, intelligent participation in civic-social affairs at all levels.

The teachers in the Clarke School believe that the best results for training future citizens can be achieved from a multiple approach to the problem. Emphasis on the bare facts in history or civics has proved inadequate. The emotional appeal of patriotic songs, salutes and dramatizations does not produce enlightened citizens. Too many people give only "lip-service" to democracy—talk glibly about the Monroe Doctrine and the Constitution but may be too apathetic to vote. Therefore, in order to provide more meaningful experiences and more active participation, we worked out a plan to organize the school into a miniature community. Each classroom becomes a neighborhood where children learn to be cooperative and interdependent.

Since democracy implies a belief in the integrity and dignity of the individual, the personality of each child is respected by the teacher and his classmates. Free discussion is encouraged and parent-teacher conferences are arranged to study children's needs, interests and aptitudes. Specific activities are designed to help children to develop responsibility, cooperation, respectful attitudes, initiative, understanding, observation and habits of systematic and organized thinking.

A child's first day as a citizen begins when he goes to kindergarten and realizes that he is one of many individuals in an organized group. It is important to start training these five-year-olds in habits of group living. They are encouraged to realize the satisfactions which come from service and sharing. They help each other when the problem of an untied shoestring, a difficult zipper or a broken pencil presents an obstacle. They learn by working and sharing that group needs and interests sometimes take precedence over those of an individual.

Pupils have a first experience in voting when the teacher asks them to choose colors which they would like to use on the bulletin-board display. The colors selected are placed in a ballot box by each child and then counted by a class-room committee to determine the majority vote.

Innumerable opportunities for leading children into activities of this type have been discovered by pupils and teachers, and each classroom has become a small laboratory in human relationships with great possibilities for illustrating democracy in action.

Junior Citizens' Club

A Junior Citizens' Club was organized under the leadership of the Sixth Grade. They delegated pupils to explain the purpose of the club to each grade and asked them to select a "representative" from each room. One boy requested, "not just a girl who is pretty, or a boy who has muscles but a boy or girl who wants to come to our meeting, listens well, speaks well, and then comes back to tell you what was said at the meeting and lets us know what you think we should do."

Pupils in each room discussed the qualities of good leadership; some pupils wrote on the subject and others expressed their thoughts by posters and dramatizations.

The first meetings of the Clarke Junior Citizens' Club proved that wise decisions had been made in the election of competent representatives. One of their first achievements was working out an effective Safety Patrol and Safety Council to protect children from the hazards of an unfinished playground and the heavy traffic on the highway where the school is located.

Subsequent meetings resulted in the planning and ultimate attainment of the following objectives:

1) Maintenance of safe, clean school grounds and building.

2) Assemblies with songs and dramatizations about safety, first aid, and accident prevention. A safety newspaper for each child with suggestions for summer safety in cartoons, verse and prose. (Cooperation from the local police and fire departments was of great assistance in this project.)

Miss Murphy, with a background of teaching and supervisory work in Connecticut and Massachusetts Schools, is now Principal of the Clark School, Swampscott, Mass. As recreational pursuits she is interested in painting and music, and enjoys swimming.

3) Cooperation with community groups such as the Junior Red Cross and the League of Women Voters.

a. For the Junior Red Cross the pupils packed gift boxes and made articles for children overseas and for veterans in our hospitals. At the present time the club is sponsoring a drive to send clothing and food to unfortunate Korean families.

b. A "Child-Care" service which assisted the League of Women Voters in their drive to get out the vote. Pupils from the sixth grade, under teacher supervision, cared for young children while mothers were in voting booths. Parents endorsed this service and gave it their wholehearted support. This service proved so successful that it has been continued for the four town elections held in the school auditorium.

4) Plans for improving the new school by suggestions for landscaping the school grounds and arranging science and nature study exhibitions.

5) A balance sheet with the challenging question "Am I a good Citizen?" for use in each classroom. Under the "Plus" sign evidences of good citizenship qualities are listed. Under the "Minus" side, the citizenship skills which needed to be improved by the class as a whole appear.

Pupils are asked to evaluate their own behavior on these points:

a.) What have I done to show that I can help my teacher? my classmates? and my school?

b.) What can I do to improve my actions both in and out of school?

c.) Do the people who live in my neighborhood and community think I am a good Junior Citizen? Why, or why not?

Citizen-of-the-Month Award

These check lists and balance sheets are evaluated and discussed by pupils and teachers at the end of each week. They vote for their "Best Citizen of the Week" on the basis of the results. This procedure is followed on each Friday morning until the end of the month when a "Citizen of the Month" is selected in each classroom. These pupils are honored in a bulletin board display near the principal's office, where each pupil's photograph, with a list of good qualities, is displayed in attractive red, white and blue colors.

6) A new committee chosen each week to serve as a "welcome committee." These children meet and greet any new member of the class, conduct him on a tour of the building, and help him to become acquainted with the school program and new classmates. Even extremely shy pupils adjust to the new school situation quickly with this assistance from the "welcome committee" and teachers find that children become more aware of the importance of courtesy and the consideration of others outside their own group. They learn the correct form for introductions, an ability to express their thoughts, and acquire both poise and self-reliance from the experience.

Evidence Of Growth And Adjustment

These six types of citizenship experience and activity have brought gratifying results and changes in behavior and attitude. Although children with recognized qualities of leadership took the initiative in all of these activities, there is a definite leadership growth on the part of non-leaders and an increase in the sharing of leadership responsibility. Progress may be noted in the following ways:

1) The better emotional adjustment of children to school living helps them to learn subject matter more successfully.

2) Better democratic-living within their own group and the school tends to make for better family and neighborhood relationships. Parents report that their children have acquired the habit of self-discipline and are more unselfish in their attitudes.

3) Representatives at the Junior Citizens' Club discussions show an improvement in their ability to sift and organize facts, assemble pertinent data, differentiate between fact and opinion, and accept the principle of majority rule. They have developed listening skills and express their thoughts more clearly and to the point.

4) Children recognize their own prejudices as well as the prejudices of others and develop a better understanding of those children who do not have the same racial, religious, and economic background.

5) Pupils have learned that democracy has grown and prospered as a result of the assimilation of many elements in human culture. They have begun to look at peoples of the world as fellow humans and not as strangers with different customs and habits. "World-mindedness" cannot be taught until children have deep roots in their own community and country. They must observe first hand an intermingling of people from different backgrounds before they can think in terms of One World or a United Nations.

Good citizenship-education results cannot be achieved merely by reading and exhortation. Participation in experiences that call for action is essential. Thus desirable behavior is practiced and worthy attitudes are fostered. At the Clarke School we feel that in organizing our school as a miniature community we have found one workable solution.

(*Note*—Secondary School teachers will find many practical suggestions for Civic Education teaching if they write to Civic Education Project, Chauncy Street, Cambridge, Massachusetts.)

Have you seen the ACTIVITY BOOKS published by Knopf (A. A. Knopf, Inc., 501 Madison Avenue, New York 22)? This "how-to" and hobby series is specially created for the 7-to-11-year-olds and can be used by children alone or shared with parents and teachers. Each book, written by an expert in his field, is profusely illustrated and will provide hours of practical instruction as well as enjoyment. Sturdily bound in full cloth there are now books on Metalcraft, Weaving, Puppets and Marionettes, Photography, Leathercraft, Stamp Collecting, Sculpture, Magic, Woodworking, Sewing, Boxing for Boys, Table Tennis; and more titles are on the way.

In Contra Costa County, California, it is now mandatory for school bus drivers to escort elementary age pupils across the highway when loading and unloading passengers, under the provisions of a new pupil transportation regulation. Previously, the driver was required to take pupils across the highway when he deemed it necessary for their safety. With high school age students, the regulation still stands that the driver shall escort them if necessary.

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3 R's Not Enough

"We want our children taught the 3 R's! Fundamentals are being neglected!" Such was the cry in one city, according to the National School Public Relations Association.

No interpretations by teachers or system seemed to be effective. So . . .

"Next year," said the superintendent in a bulletin to all parents, "we shall organize several classes in which only the 3 R's will be taught by traditional methods. Please sign the form below if you wish your child to be enrolled in these classes."

Not a single application was received. (From the "California Teachers Association.")

Farm population has decreased about 20 per cent since 1940! It was estimated in 1952 at 23,276,000 or 15 per cent of the U. S. total. In the same period, rural non-farm population has increased about 20 per cent. Urban population has increased about 20 per cent since 1940 and now constitutes 64 per cent of the U. S. total.

The National Safety Council (425 N. Michigan Ave., Chicago 11, Ill.) survey on adult crossing guards is now available in reprint form. The report has been made from an extensive questionnaire answered by 244 school authorities from cities with populations of more than 30,000. The survey revealed that the men who worked as guards averaged 64 years of age and were mostly retired. The women guards averaged 21 years and were primarily mothers. Degrees of satisfaction with the program varied from—"Our program is a tremendous success" to "Not at all satisfied with the arrangement." Single copies may be obtained gratis.

For the beginning teacher

Be a Professional

Don't take a sloppy, amateurish approach to being a teacher . Teaching is a profession to be proud of, and you should act accordingly.

Belonging to professional organizations is part of having a professional attitude. So be smart. From your very first year, be a member of your local, state, and national organizations.

Joining organizations is only a first step, although an important one. After your dues are paid, go to the meetings and get your money's worth. They will help you learn and grow professionally.

When you go to the meetings, be more than a lily of the field. Study the problems; make suggestions. You undoubtedly have much to contribute to the group thinking.

Do more than give sage advice. Roll up your sleeves and volunteer for service. And don't sit on your hands when your group is asked for volunteers to attend state, regional, and national meetings.

Give your time to serve on committees. Volunteer your talent to make the programs interesting and helpful. Don't feel too unselfish while you're doing all this either. The people who really get ahead are the hard workers who don't try too hard to hide their light under the proverbial you-know-what..

Keep your mind whetted by reading your professional publications, such as the NEA Journal, your state journal, and magazines devoted to your special field. You may not turn handsprings about every article in these magazines, but it's safe to say that in any issue you'll find palatable and nourishing food for thought.

—*Adapted from* We Begin To Teach, *handbook published by the West Virginia Classroom Teachers Association.* (From the NEA Journal Dec. 1953.)

A GADGET SHOP

Today's teacher possesses more and more knowledge of the ways children grow and learn. She provides for logical steps to precede experiences so that readiness for those experiences is assured. In their classrooms, persons working with young children are challenged to bring into reality imaginative or dramatic play, living interest centers, problem-solving situations, chances to satisfy curiosity, and possibilities for creative outlet.

The doubt has gone as to the validity of these considerations; now, the need is to find worthwhile and durable ways to implement them. Whenever a workable plan has been devised, it is good to share it with others.

The idea for a gadget shop as a living interest center arose from watching the things which children seemed engrossed in manipulating and noting that many of these were prohibited as exploratory items. Electrical equipment, bolts and nuts, screws and hinges, hasps and padlocks, pulleys, and wires, clocks and can-openers, rollers and casters, cogs and wheels fascinate children of all ages boys and girls alike. Placing these rather commonplace articles together in an area would provide endless hours in which sensory experiences eventually come to be unconsciously understood scientific principles. Here too, would be first-hand experience with useful things of the everyday world.

As the idea developed the need for storage and classification of articles became apparent. That which would usually be called 'a lot of junk' would look quite unkempt strewn about a classroom. Many small sturdy boxes would do; however, a filing case with numerous small drawers (often found among army surplus items) would make an ideal depository. Into one drawer could go short lengths of pliable wire, in another, casters with sockets. In still another spot, small vises and levels could lie beside the small wrenches and pliers. Another drawer could contain hinges, hasps, small blocks of wood. Some small braces and various other articles of hardware could be neighbors to the compartment that held sockets, toggle switches, fuses, fuse boxes, and other articles that were found among electrical supplies.

After our gadget shop had started, children brought in additional offerings. Many worn-out clocks, electrical gadgets, interesting lids to cans,—kitchen devices were outdone when a piece of a dial telephone was contributed. During a work period the children toiled faithfully to put hinges on boards, casters in blocks, and bolts on appropriate articles. These were all to be taken apart and put together when one worked in the "gadget shop." It was planned to have all screw drivers displayed on boards. The screw drivers fitted into screw eyes placed handily on the solid wood ends of orange crates. A table or two was needed for working space.

Parents, too, saw their part and looked through boxes of 'junk' in workshops. One father built a small door in a casing with hinge, knob, and other accoutrements which could be taken apart and put together. The small window shade on a roller that children could operate to heart's content was a respected contribution.

Getting the gadget shop in working order was just as valuable an experience as the use of it later. The cost was very little; in fact, the teacher and parents could feel righteous over the use of discarded material. Children never ceased enjoying working in this center. Much actual knowledge of mechanical things about the home was gained. The small muscles had a chance to develop; the need for the use of many new terms increased the vocabulary; the social requirement of working compatibly with others and

sharing ideas brought growth. Seldom were there serious social problems in this spot. Boys joined gadgets together in a creative way. They understood the possibilities and limitations of various articles. Standardization of some articles especially those of the electrical sort was noticed.

To the teacher's surprise, it was found that here was the spot for boys who had never been attracted toward dramatic play. Here they could really let loose. The ideas of rigging up safety devices, alarms and the like seemed to indicate that from among these youngsters there might arise the inventor for tomorrow.

The care of the center brought about ways to generalize in arranging materials; and the responsibility to treat materials in a non-destructive way induced some careful thinking. Putting things back together proved valuable in many ways.

There were so many rewards and so much variation in this center, we would like to say—"Try a gadget shop!"

(Margaret Mercille, Indiana University, Bloomington, Indiana.)

IDEAS WORTH SHARING

An old card table with the legs cut down to the right height for the children makes an excellent extra table to have in the classroom for games, temporary displays, etc. And it can be put away out of sight when not in use.

One teacher keeps a tall kitchen stool in her classroom. It is convenient for climbing. She uses it to "perch" on when talking with the whole room. It's surprising how much it is used. Worth thinking about.

PAPER SCULPTURE

Children need renewed art inspiration through the introduction of new media and new techniques. Paper sculpture is an excellent art experience with which to stimulate students and give them the thrill of achievement. It is a medium that lends itself to any grade or age level, and to any type of subject matter. The techniques are largely cutting and tearing paper in the lower grades, with a minimum of third dimensional construction, and in the upper grades the children become progressively more proficient and can achieve more intricate creative forms.

To boys and girls who have never been able to succeed with the more stereotyped art experiences, experimenting with this technique is fun and appealing. Those who feel inadequate in the field of drawing respond to the less realistic but equally attractive results of paper sculpture. This form of art may be an individual experience or a group project, depending upon the motivation. It can also be a complicated or simple process and it easily adapts itself to displays or decorative plans of the group or individuals.

The materials needed for this type of project are scissors; a sharp instrument such as a single edged razor blade or knife for scoring; construction paper in a variety of colors; light-weight paper such as typing or mineograph paper for curling or rolling; heavier weight paper such as bristol board or oak-tag for scoring and shaping to curves; a stapler; a few pins and clips; paste for adhering the parts of the design or unit; and a paper punch for eyelets.

Truly creative results will only come from children when they are sure that they know how and what to do. Ample time must be allowed for them to experiment with all materials and they must be sufficiently excited by the project to have a definite idea of what they want to do. It is well to have a pupil-teacher planning period with emphasis upon the need for practice and experimentation, before starting an individual problem. If the plan is to be a group project it is best for all participating children to have had experiences with one or more individual paper sculptures before starting.

Stimulation for such activity is often a natural outgrowth of the holidays and seasons or of subjects within the school curriculum. Special occasions have their own appeal to children, whose interpretations will be inexhaustible if interest is spurred and previous experiences have led to success, which result from a simple approach plus growth through progressive opportunities. Some form of paper sculpture will appeal to practically every child and for this reason the classroom teacher will find it a valuable addition to his art program and a real help in promoting the happiness and success of his students.

(Adelia Johnson, Malden, Mass., Public Schools.)

Frame It

A few picture frames of assorted sizes or of the correct dimensions for mounting standard manila papers are valuable equipment in the classroom. Children's art efforts properly framed make pleasing room decorations. Some teachers feature the "picture of the week" in a special frame. In some classrooms a child's picture is framed and hung above the calendar for the current month.

Robinson Books (Continued from page 205)

Louis Slobodkin. This story about the mythical King and Queen and their large family of children should appeal to today's children.

SOUP-STONE, THE MAGIC OF FAMILIAR THINGS by Maria Leach (Funk and Wagnalls $2.75) contains references to folklore found in everyday objects.

THE SPORTS WORLD

A popular writer for the twelve-year-old, Stephen W. Meader, has published his first sport story, SPARK PLUG OF THE HORNETS (Harcourt $2.75). Although Peewee was too small to make the basketball team, he was ready when his big unexpected chance came.

In BOY ON DEFENSE by Scott Young (Little $2.75), we meet again Bill Spunska, hockey player, who is now a "big man on the team." (SCRUB ON SKATES is the title of the earlier book.)

These are a few of the many books recently published for children in the middle grades. Teachers are in a most favorable position to bring children and books together. Because research has indicated that children will read what is available, it is important to have well-illustrated, up-to-date books on many subjects and on various reading levels, attractively displayed in the classrooms. Perhaps most important of all is to have the teacher herself know, read, and enjoy children's books, for only then can she effectively broaden the base of children's reading.

NEW BOOKS

RECENTLY PUBLISHED BOOKS FOR THE HOMEMAKING TEACHER

Materials reviewed here have been chosen for their application to two areas of major concern to the homemaking teacher: learning experiences for students and evaluation. Many articles are devoted to these areas in the professional journals but recent publications of books and bulletins specifically written for the field of home economics has been rather limited.

Home, School, and Community Experiences in the Homemaking Program (1) brings together many ideas concerning practices of teaching based upon the belief that the homemaking curriculum needs to supplement classroom instruction with supervised learning experiences in homes and in the community. Emphasizing the integration of such experiences, this bulletin was prepared by the Home Economics Education Branch, Office of Education, U. S. Department of Health, Education, and Welfare. Although limited to a discussion of the secondary school program, the principles developed in the 69 pages might well apply to other levels of the homemaking education program.

Part I of the bulletin justifies the classroom-home-community experience approach upon two grounds: (1) the need for today's homemaker to function effectively in both home and community because of the interdependence of family living and community living, and (2) the increased effectiveness of learning when experiences in the home and the community in addition to experiences in the school are used to reach desired objectives in homemaking education.

Certain understandings are outlined as required of teachers who are to guide learning experiences in the various situations. As specified in Part II, these consist of understanding adolescents as developing individuals, understanding the developmental tasks of adolescence, understanding the pupil in relation to the home environment, and understanding the pupil in relation to the community. Clear examples of homemaking goals based upon the developmental tasks of adolescence are given and specific learning experiences are suggested for achieving these goals in the homemaking class, in the home, in Future Homemakers (or New Homemakers) of America, and in the community. The specific qualities of these examples should help the homemaking teacher to see how she can unify a variety of learning situations for helping pupils reach goals of the homemaking program. Not only is the need for understanding the pupil in relation to the home and the commuity emphasized, but techniques which the teacher might use in developing such understandings are suggested.

Practical and helpful suggestions for providing experiences in a family-centered homemaking program are given in Part III. Ways of getting pupils interested in home and community experiences are suggested. It is gratifying to note that the writers of the bulletin have not left "pupil interests" as a vague, meaningless expression, as is sometimes done in educational literature, nor have they defined it as the pupil's wanting or expressing a desire to learn certain things. Instead, their definition more nearly approaches the psychological definition of interests as areas of emotional involvement.

Clear-cut suggestions are made for helping pupils determine goals, select and plan experiences, and conduct and evaluate those experiences. Examples of pupils' plans and reports of experiences and of pupils' parents', and teachers' evaluations are analyzed in a manner particularly helpful to the teacher wishing to improve in these areas.

The last section of the bulletin is devoted to questions frequently raised about home experiences by homemaking teachers. A few of the sub-headings in this section are given here to indicate the content:

What Is Meant by a "Home Experience?"

What Is the Difference Between "Home Practice" and and a "Home Project?"

What Is the Difference Between "Home Practice" and "Home Experience?"

When Should Home Experiences Be Introduced?

How Many Home Experiences Should a Pupil Be Expected to Complete During Any One School Year?

Should a Time Limit Be Set for Completing a Home Experience?

Should the Home Experience Always Grow Out of Class Work?

Perhaps an area in which the bulletin might be supplemented is the teacher's need to understand conditions in the larger society (with which the pupil, the family, and the local community are interdependent) and to apply this understanding in planning learning experiences. Although individual needs and developmental tasks must be considered for effective learning, taken alone they tend to imply adjustment *to* existing values or norms of behavior without consideration for frequent need for adjustment *of* values or norms which may be inconsistent with the welfare of individuals and/or society. The developmental tasks concept includes no direction for moral responsibility (good or bad). There are opposing concepts of what is necessary for civic competence; what is considered socially responsible behavior varies with cultural groups; there are many sets of values and a number of conflicting ethical systems.

Homemaking teachers are beginning to be aware of their responsibility in educating for values of democratic family and community living as well as for values of scientific methodology. However, they need help in seeing how they can plan integrated school, home, and community experiences to fulfill their responsibility in this area.

Evaluation in Home Economics

Two books on evaluation in the field of home economics have been published within the past year: Clara Brown Arny's *Evaluation in Home Economics*,[2] and Henrietta Fleck's *How to Evaluate Students*.[3]

Evaluation in Home Economics is a rewritten version of Brown's *Evaluation and Investigation in Home Economics*. As the preface of the new edition states, the book is primarily for classroom teachers in high schools and colleges. It is devoted to principles and techniques for determining students' aptitudes, abilities, and achievements as a basis for improving instruction, for guiding students' learning, and for improving the total homemaking program. Emphasis is placed upon evaluating student growth in terms of desired goals in home and family-life education.

The viewpoint of the author toward evaluation is indicated in criticisms which she makes of certain practices. She points out that (1) confusion exists concerning *evaluation* and *measurement*, (2) subjective measurement may not furnish accurate information, (3) procedures may not measure what they are intended to measure, (4) too few aspects of capacity or achievement are frequently measured, (5) uniformity of standards for students is stressed, (6) measurement is too often limited to testing after instruction, and (6) teachers seldom make adequate provision to appraise their own growth.

A large section of the book (Chapters 3-6 and 8-10) is devoted to measurement although Chapter 4 deals with general principles concerning evaluation instruments. Various methods of measurement are discussed as to their purposes and usefulness and criteria for each are suggested. The classroom teacher who needs help with the construction of instruments for measurement will find Chapters 3-6 helpful for oral, essay, objective, and performance tests and for check lists and questionnaires. Excellent illustrations of each type of device are given and the accompanying analysis in each case is particularly helpful. Further help for tabulation and statistical analysis of test results is given in Chapters 8 and 9. To aid the teacher in improving objective tests and rating devices, procedures for analyzing such instruments as to difficulty, reliability, and discriminatory qualities are given in Chapter 10.

Only one chapter is devoted to specific evaluation techniques other than tests. Chapter 7 explores the possibilities of using score cards, check lists, rating scales, anecdotal records, sociograms, tape recordings, diaries, and home experience records. Less emphasis is placed upon psychological understanding and determination of students' attitudes, values, and behavior than upon direct solicitation of students' expression of their attitudes. It is perhaps in the area of determination of students' attitudes, values, and behavior through projective techniques and others used in psychology and sociology that this publication might well be supplemented. Although educators in home economics still need help in constructing reliable tests of achievement in knowledge and skills, instruction is also directed toward objectives involving changes in attitudes, values, and behavior. Means for evaluating achievement in the latter areas are much needed at the present time.

How to Evaluate Students by Henrietta Fleck, reveals the author's viewpoint concerning evaluation in the following quotation from Chapter 1, "The Challenge and Purpose of Evaluation."

> "When students, teachers, administrators and parents are concerned about the worthwhileness of a home economics curriculum, then an awareness of everything that happens in the program is essential. This information must be examined continuously in the light of the goals which are desired and of the methods by which these goals are realized. Thus evaluation may be defined as the process which determines the extent to which these educational goals have been realized.

Offered as bases for guiding the homemaking teacher in making decisions concerning the scope and function of evaluation in education are these suggestions: "(1) dominant democratic ideals, (2) effects of the culture on individuals and groups, (3) a knowledge of the way in which individuals grow and learn, and (4) the role of home economics." It is upon these bases and certain beliefs concerning characteristics of effective evaluation that the remainder of the book is devoted to evaluating achievement and the means used for attaining it. Eleven short chapters are devoted to evaluation of attitudes, beliefs, values, personal and social adjustment, critical thinking, needs and problems, interests, social sensitivity, functional information, experiences, appreciations, and human relations.

Each of the above areas of educational objectives and means is discussed as to its place in the goals and the learning experiences of the homemaking program. Procedures for evaluation in each area are suggested including observation of students' activities, reactions, choices, conversations, etc.; self-evaluation; check lists; sociometric devices; projective techniques; reflection of values and behavior through dramatization or fiction; interest indices; anecdotal records; autobiographies; diaries; and pencil-and-paper tests.

That evaluation has little purpose unless it helps students develop and grow in desired ways is emphasized in Chapter XIII. Using the information to help students is pointed out to be accomplished through the teacher's awareness of student progress, the student's finding and understanding of himself, and the improvement of means used in guiding students toward achievement of objectives.

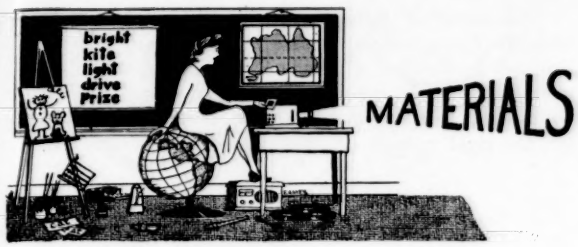
Throughout the thirteen chapters, effective evaluation is described as having certain characteristics; it is:

1. an integral part of the teaching-learning process.
2. a cooperative procedure.
3. continuous and ongoing.
4. flexible.
5. concerned with valuing.
6. experimental.
7. concerned with ends and means.
8. concerned with reconstruction of student behavior and of learning experiences and materials.

Teachers will find *How to Evaluate Students* excellent for broadening concepts of evaluation. Principles developed and techniques described in the book are in harmony with increased understanding of the purposes of education and the processes of learning.

(Marjorie Brown, Associate Professor, Home Economics, Colorado Agricultural and Mechanical College.)

1. *Home, School, and Community Experiences*. Vocational Division Bulletin No. 252, Office of Education of the U. S. Department of Health, Education and Welfare. Washington, D. C.: U. S. Government Printing Office, 1953; pp. 69. $0.25.
2. *Evaluation in Home Economics*. Clara Brown Arny. New York: Appleton-Century-Crofts, Inc., 1953; pp. 378. $4.00.
3. *How to Evaluate Students*. Henrietta Fleck. Bloomington, Illinois: McKnight and McKnight Publishing Company, 1953; pp. 85. $1.00.



How Can Citizens Help Their Schools?, National Citizens Committee for the Public Schools, 2 West 45th St., New York 36, free. While this is written for "citizens," it is for those who are attempting to solve school problems in the community, and teachers qualify under the heading. There are others in this series, all about 60 pages long, all free.

How children use ARITHEMETIC, Bulletin 1951, No. 7, Reprint 1953, Supt. of Documents, Washington 25, D. C., 15 cents. How much arithmetic is taught? What kind is it? How is it taught? This is a good look at some of the things an elementary-school teacher bumps up against every day in the classroom. If you have been following the series of articles in this JOURNAL OF EDUCATION by Weaver, Burch, and Moser, this will help tie them together.

A Guide Sheet to Nature Study, free catalogue of the records, books, guides, periodicals and *everything* you need to learn about the outdoor world, all stocked at the Massachusetts Audubon Society, 155 Newbury Street, Boston 16, Mass. Birds, reptiles, flowers, fungi, water life, shells, woodcraft, — the list will make your mouth water. Leave it around when you want or want to give birthday presents. Take it to your superintendent and ask for materials to start that elementary science program he has been hoping to get you interested in.

Weather in Saudi Arabia, Arabian American Oil Co., 505 Park Ave., New York 22 (Public Relations Dept.). A large poster packed with information and pictures about the winds and the sun and the rain in this area so important in world politics and economics. Free.

Health Bulletin for Teachers, Metropolitan Life Insurance Co., New York City. Periodically this little paper will come to health and science teachers, and is an authoritative guide to current medical and health practices and ideas. Latest one has an insert "Health Bulletin for Teen-Agers." Free, as are scores of other teaching aids from the same company. Get on their mailing list.

Get the large mayonnaise or pickle jars from a delicatessen; lay them on their sides (on a board,) plasticine wedges to hold them in place. Build a woodland or formal garden inside. Water gently, screw cover on loosely, or put plastic cover on mouth of jar. Place in sun for two or three hours, watch it grow. Grass seed used judiciously makes a luxurious back drop for flowers, stones, animals.

If you are in a rural community (or if you teach biology or general science anywhere) be sure to send a pupil to read the *Bibliography of Agriculture* at your town or city library. It is packed with suggested activities for the careful seeker who can spot such things as: "Fabrics Without Mildew"—"Little Journeys to Chemurgis Farms"—"Utilizing Stock Tanks and Farm Ponds for Fish." Microfilms of any article listed can be obtained for 50c for each article. No microfilm projector? The filmstrip projector will do it for you. Just focus on a 20 x 20 white card.

Elementary Evaluative Criteria, 332 Bay State Road, Boston 15, Mass. $1.50. "A most effective self-evaluation instrument," says a school superintendent who has used it. And equally good if a committee of citizens and teachers from another school system wish to help. How about trading-off teachers for a few days, your system and theirs, and helping make intelligent check-marks against the dozens of statements which will give you a picture of what a good school yours can be, with just a little more effort.

The Aaronsburg Story, A Film Document of the American Heritage, Barndon Films, Inc., 200 West 57th St., New York 19. The story, filmed at the celebration of the 160th anniversary of the gift by Aaron Levy of the land, the church, and the church school to the Salem Lutheran Church, in 1789, in Pennsylvania, is one of the few films that is purely documentary. It takes your students there to see what one community feels about interfaith living. Junior high up, including the parents; churches will find it excellent.

Education for the Talented in Mathematics and Science, Bulletin 1952, No. 15, Supt. of Documents, Washington 25, D. C., 15 cents. These are important headings: Who Are They?; Ways of Identification; Providing for Them; and an excellent bibliography. This bulletin was prepared by The Cooperative Committee on the Teaching of Science and Mathematics of the AAAS. See the list of "What Some Teachers Are Doing" on page 21 if you want to share in an exciting task—helping utilize a great natural resource of America.

Future Scientists of America Foundation, c/o National Science Teachers Assn., 1201 16th Street NW, Washington 6, D. C., has information about awards for teachers and pupils, summer work for teachers who have some science skills, and list of fine publications free or inexpensive. Get on their mailing list, or better, spend $4 ($5 for elementary school principals who get the BULLETIN for *all* their teachers) in joining NSTA "not just for science teachers—for science consumers, too."

Labelon Tape — A housekeeping item that will revolutionize the lost rubber and lunch-box switch situation. It comes off a reel, white with a blue border (on the sample here), and you write on it with a stylus (bobby pin) or pencil. Writing is then *under* a clear tape, won't wash off, sticks without moistening. Really lots of colors, various widths, 400 foot lengths, 1/2 inch. $1.45 per roll. Labelon Tape Co., Rochester 9, N. Y.

Prehistoric Life Series, Encyclopedia Britannica Films, and American Museum of Natural History, New York. 6 for $36. Among the titles are "The Rise of the Dinosaurs," and "Age of Mammals." Highly recommended, and as exciting as any space trip for the fifth grade. Made, of course, from the great prehistoric life collection of the Museum.

Science teaching in rural and small town schools, Supt. of Documents, Washington 25, D. C. 15 cents. This is the companion to "teaching elementary science," and they are both by Blough and Blackwood, specialists in the Office of Education and in good writing about science. Just because you don't live "rurally," do not think that there isn't anything for you in the booklet. Almost all of us step into the country in an hour's jaunt, and the activities suggested in this brochure you can bring back into your city classroom. And if you teach in a rural school—this is grand!

Chairman of Education Committee of Maine State Wildlife Conservation Service spoke at an elementary teachers' workshop. Offered to come to the schools, was overwhelmed with requests for a whole year. Never had been asked to speak in three years before! Just have to get the right people.

Audubon's Birds of America Series, 6 filmstrips, $6 each, produced by Encyclopedia Britannica Films (Boston, New York, Chicago), or available from the American Museum of Natural History, New York. While Audubon painted first, and some say best, the birds of his America, the paintings are best seen in the elephant folio size, and on the daylit wall. If you use these, get the largest picture possible, and don't hurry the frames. There is so much detail, and the colors are so bright, that it takes a while to *see* the birds. There are built-in learning aids on the filmstrips which each contain about 50 frames.

Every community has a baker who supplies bread daily. Fitting in with social studies, science, and health education and with many chances for the use of arithmetic, a unit with fine pictures on BREAD in *The Grade Teacher* by Ruth Anne Korey (September, 1953) will tell you how to organize the class and even to take a trip if there is a bakery near you.

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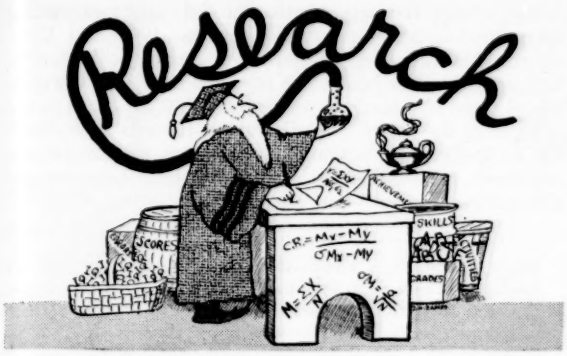

MUSICAL INTERLUDE

It is not uncommon to find industrial workers turning their wrenches or clerical workers returning their typewriter carriages to the musical accompaniment of Brahms, Beethoven, or bebop, and all in a worthy cause. Apparently, there is less nervous strain and better production, although further evidence is still needed, and at least there is a favorable morale factor judging from satisfaction expressed by the workers. Such an innovation could not escape the attention of school men in their need to soothe the savage beast, especially in study halls. Not long ago a study (3) was completed in a Texas junior high school in an attempt to determine the effect of background music on performance of students in study halls. The measure of performance chosen was a reading comprehension test (The Nelson Silent Reading Test) which was administered twice to all students during a study hall on two separate days, once with music and once without music. To control practice effect, half the group took the first test with music, half without, and vice versa on the second test. One class, the control group, had the unrewarding task of taking the test twice without music. Type of music and volume were determined by application of standards developed in industrial settings. More than half of the students obtained higher scores on the test of reading comprehension when taken with the musical background. Although the gains were small and not statistically significant, certain differential aspects are worthy of note. Boys showed greater gain, students who were below average in intelligence or achievement showed greater gains, those who liked the music tended to gain more than those who didn't. The musical background appeared most effective at the beginning of morning and afternoon sessions. Whether one studied at home with or without a radio seemingly made little difference. What is more, four out of five students wanted music permanently.

One should not anticipate that music can be a magical ingredient which would dramatically alter intellectual performance, but certain of the differential results are interesting in what they suggest more than in the actual gains made in performance, which were not great. The introduction of music would seem to organize or stabilize the noise background which invariably exists and by doing so reduces its distracting effect. Perhaps this accounts for the difference in performance of the students who were below average in intelligence or achievement, by reducing the distractions they encounter. This is supported somewhat by the report that in the periods without music inaccuracies in the tests increased. The second aspect of interest is the fact that music had its greatest effect in early morning and afternoon, suggesting that the music may facilitate the transition between change of activities from outside the classroom to inside the classroom. It is psychologically sound to arrange the day's activities in the classroom to provide for these transitions from the out-of-school to the in-school activity. Discussion periods, a story, a song, music, a brief demonstration, an anecdote, a relaxation period, etc., can be used to facilitate the shift.

Lest one become too ardent an enthusiast about music in study halls or classrooms, there is a hint of the captive-audience reaction involved in the experiment. A third of the students thought the music should be of another type. And as yet, the question as to how the music affects the teacher is unanswered. There are no data on whether the music transported her thoughts to Elysian fields or was it still the"same-old" study hall.

DO TITLES INTRIGUE?

Droney, Cucchiara, and Scipione recently reported a study (2) of the preferences of fourth, fifth, and sixth grade pupils for titles and stories in basal readers at that grade level. Using as subject approximately 2200 chldren in the fourth to sixth grades in seven New England communities, the investigators found which were the most appealing titles in basal readers, and how titles compared with story interest. The titles and stories used were those in the basal readers published by Heath, Macmillan, Scott-Foresman, Silver-Burdett and Ginn companies. The ten most attractive and ten least attractive titles for each basal reader were tabulated. Analysis of the least popular titles shows vocabulary and comprehension to be an important consideration in the preferences of pupils at this grade level. Many of these unpopular titles contained unfamiliar, meaningless, and foreign words; for example, "Oxen for Anpu," "Kintu," "The Jar of Tassai," "Lotor the Washer," "Hoosier Barbecue," "Ti Leaf Slid in a Luau," "The Bombero of Guayaquil," "Demeter and Persephone," and "The Mazer of Lucrezia." In contrast, popular titles contained familiar and meaningful vocabulary; for example, "Secret Cave," "Flying Snake and the Indians," "The Princess Who Could Not Cry," and "Ali Baba and the Forty Thieves." It appears that children are like adults in their preference for the familiar.

One hopes that when the publishers of these basal readers encounter this bit of information, they will not succumb to the implication that to be popular the titles should exclude the strange or unknown. An anecdote, however doubtful its veracity, is pertinent: It seems a similar survey was made of adult preferences, which found that a high frequency of novels which were successful contained one of the three words: Lincoln, doctor, or dog. Acting on this information, a subsequent novel was entitled, "Lincoln's Doctor's Dog." Fortunately or unfortunately, it didn't sell successfully.

The preferences of these children were dependent not on the intrinsic appeal of the title, but on story content as well, for in an analysis of the preferences for titles versus stories, among those which were highly rated, it was evident that the preferences of the children were based on story content. Choices were in line with characteristic interests of children for given age levels. Boys rejected those titles and stories having to do with girls, although the reverse was not true, for girls included in their choices titles and stories centered around adventure and of high appeal to

boys. As could be expected those stories dealing with animals, out-of-doors, adventure, exploration, and heroes were most appealing to boys, those which suggested the imaginative, the emotions, and the homelife were most appealing to girls. There were many similarities in the preferences of children of superior and inferior intelligence; nevertheless it was the brighter children who favored factual stories and those about the unfamiliar.

Fact and Fallacy

If the foregoing study adds to the evidence that children's preferences are circumscribed in large measure by their interests, it doesn't imply that they are restricted to their interest nor that they are unmodifiable. Yet there is no gainsaying the fact that the attitudes possessed by children and adults influence not only their motivation, but also their understanding and comprehension. McKillop has made a recent contribution to information on the relationship between the reader's attitude and certain types of reading response (4) in a study to determine if the reader's prejudice affected comprehension, interpretation, and evaluation of material read. Various studies have shown that attitudes influence perception, learning and recall, reasoning, and judgment, all of which are factors involved in reading. In this particular study the author was interested in determining how attitudes affected different types of reading responses, such as factual questions, inference questions, evaluation of entire passages, and questions involving value judgments.

Urban and suburban, eleventh grade boys and girls, with varied socio-economic and ethnic background, were used as subjects. All had adequate reading skills and were sufficiently mature to have acquired a varied background of information and experience.

Their attitudes towards negroes, communism, and Israel were measured with a rating scale, and these measures compared to their responses on several tests about material which they read. The reading material was selected for clarity; the tests varied from free-response type to specific detail questions.

The relationship between the attitude held by the student and his response to reading passages dealing with the topic varied with the type of question. The more specific the question, the lower the relationship. In other words. the students were able to provide answers of fact, uninfluenced by their own attitudes. But as the questions became less specific, and opportunity for the expression of judgment and interpretation increased, the greater the influence of attitudes, even though the students were instructed specifically to answer such questions in the spirit of the material they had read. There were wide individual differences in the extent to which this occurred, although the relationship between attitudes and responses was significant on the less specific questions.

Both this and the preceding study demonstrate the importance of the teacher's working with the interpretative and attitudinal aspects of material as well as the factual, if children are to develop understanding as well as knowledge. Not that all the knowledge and all understanding of pupils should be uniform—far from it. Merely, that teachers continually recognize the human tendency to fit the facts to beliefs rather than beliefs to facts.

And if non-uniformity is a desirable goal, it appears that our spelling books have it. Preparatory to the construction of two standardized spelling tests Biggy (1) prepared a list of the commonest words in order that the test should contain the basic words. She did this by examining thirty spelling series published between 1940 and 1949, recording all the words appearing in a lesson in the fourth, fifth, or sixth grade books. She recorded over 39,000 words. But of these thousands of words, only 760 appeared in ten or more of the series. Small wonder there is such diversity in spelling. If nothing else, perhaps we can be less concerned or less positive that the spelling being taught includes *the* words.

1. Biggy, Virginia. A comparison of the recognition type of spelling test item with the modified-sentence type as a means of determining the best index of spelling difficulty of selected lists of words. Ed. D. Dissertation, Boston University, 1952.
2. Droney, M. L., Cucchiara, S. M., and Scipione, A. M., "Pupil preference for titles and stories in basal readers for the intermediate grades," *J. of Educ.* Res., 1953, Dec. 271-277.
3. Hall, Jody C., "The effect of background music on the reading comprehension of 278 eighth and ninth grade students," *J. of Educ.* Res., 1952, Feb., 451-458.
4. McKillop, Anne S., "The relationship between the reader's attitude and certain types of reading response," Teacher's College, Columbia Univ., New York, 1952.

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Fry—Speaking (Continued from page 213)

6. Kallen, Horace M. *The Education of Free Men.* New York: Farrar, Strauss, and Company, 1949.
7. Leighton, Alexander. *The Governing of Men.* Princeton, New Jersey: Princeton University Press. 1945.
8. ——. *Human Relations in a Changing World.* New York: Dutton and Co., Inc., 1949.
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10. Michaelis, John U. *Social Studies for Children in a Democracy.* New York: Prentice Hall, 1950.
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Note: For a thorough summary of research on human relations and programs of action, together with full bibliographies, see *Review of Educational Research,* XXIII:4 (October, 1953).

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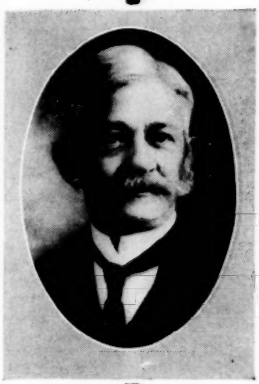

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